ORIENTAL MUSIC

IN

EUROPEAN NOTATION

AND

ACADEMY OF THE DIVINE ART

Rs 350/=

SANGEET NATAK AKADEMI LIBRARY
Accession No.
P. No. 4703
15-9-59
NEW DELHI

781·1095
MUD-M93

Rs 350/=
SANGEET NATAK AKADAMI
SANGEET NATAK AKADAMI LIBRARY
Acc. No. 4703
15-1-57
NEW DELHI.

Nos. 1 to 10. (Eight pages a No.)

Price Rs. 5. (One anna a page.)

Oriental Music.

IN

EUROPEAN NOTATION.

A Monthly Periodical

BY

A. M. Chinnaswami Mudaliyar, M. A.

With words in English, Telugu and Tamil characters.

FIRST ISSUE.

8th DECEMBER 1893.

PRINTED AT THE

AVE MARIA PRESS, PUDUPET, MADRAS,

BY

A. AYYASAWMI MUDALIYAR.

1893.

REGISTERED INTERNATIONAL COPYRIGHT.

ALL RIGHTS RESERVED.

...BLE OF CONTENTS.

...NSRUCTION BOOK.

I. Explanations of Staff notation symbols and the first principles of Music—in English, Tamil, and Telugu.—

1. Musical sounds—Notes.
2. Names of Notes.
3. Symbols used for Notes.
4. Pitch of Notes.
5. Position of Notes.
6. Clefs or keys.
7. Value of Notes, their duration or time.
8. Various Symbols used in staff notation.
9. Special signs adopted for Oriental Music.
10. Signatures; Sharps, Flats, Naturals.
11. Accent.
12. Mēḷakartas—Modes.
13. Rāgas—Melody-moulds
14. Tālas—Time.
15. Graces, or *Gamakas.*
16. Harmony.

		Pages.
II.	Sarali varusas or Gamut exercises	2
III.	Alankāras	2
IV.	Gītas in the principal Ghana Rāgas	4

CONTENTS OF THE FIRST ISSUE.

Comprising six monthly numbers from July to December 1892.

Published with the

PROSPECTUS AND INTRODUCTION

On the 8th December 1892.

		Pages.
1.	Title-page, Contents of the First, Second, Third and Fourth issues of the Monthly Periodical "Oriental Music," and Prospectus	(4)
2.	Notices addressed to all classes of Amateurs	(6)
3.	Coupons to be filled in by intending subscribers ...	(1)
4.	Ave Maria Press notice with charges for printing Music ...	(1)
5.	Acknowledgements	(1)
6.	Introduction to Part I. of the Monthly Periodical "Oriental Music"	8

1. Oriental Music a hidden treasure.
2. Efforts made to redeem the treasure in Southern India.
3. Difficulties to be surmounted.
4. Defects in existing systems of notation Indian and European.
5. The staff notation system the best available.
6. Its special advantages.
7. Improvements to be effected.
8. The co-operation of both Westerns and Easterns absolutely necessary.
9. Why Europeans dislike Oriental Music.
10. Why Orientals do not appreciate European Music.
11. Peculiarities in European Music; 2 Modes; development of Harmony.
12. Peculiarities in Oriental Music; 72 Modes; Development of Melody.
13. Various Schools.
14. Karnāṭaka System.
15. Styles of great masters.
16. Authenticity of their works.
17. Difficulties in the way of fusing the Western and Eastern systems.
18. Effects producible by possible combinations.
19. Steps proposed to be taken.
20. Plan of present work.
21. Concluding remarks.

				Pages.
7.	Work already done for Oriental Music ...			1
8.	Extract from the Merchant of Venice (Act V) on Music ...			1
9.	Scheme of Transliteration adopted in this work ...			1
10.	PART I. CHAPTER I. TYĀGARĀJAYYA.—			
	No. 568. Vinavē Ō manasā	Rāga	Vivardhani ...	1
	„ 567. Tanavāritanamu	„	Bēgaḍa ...	1
	„ 141. Dēvādi Dēva	„	Sindhurāmakriya ...	1
	„ 142. Sudhā mādhurya	„	Do. ...	1
	„ 461. Mariyāda gādurā	„	Dhīra Śankarābharaṇa	1
	„ 479. Nannu brōva	„	Do. ...	1
	„ 472. Paripālaya	„	Do. ...	„
	„ 80. Tulasi dalamula	„	Māyāmāḷavagauḷa ...	1
	„ 81. Vidulaku mrokkeda	„	Do. ...	1
	„ 545. Dorukunā yiṭu vaṇṭi	„	Bilahari ...	2
	„ 187. Chōra rāvadēmirā	„	Riti gauḷa ...	2
	„ 249. Alakalalla lāḍagagani	„	Madhyamāvati ...	1
	„ 250. Vēnkaṭēśa ninu	„	Do. ...	1
	„ 664. Nidāsānu dāsuḍanani	„	Kalyāṇi ...	1
	„ 662. Amma rāvamma	„	Do. ...	1
	„ 663. Ninnana valasina	„	Do. ...	„
	„ 13. Tappi bratiki	„	Hanuma Tōḍi ...	1
	„ 14. Enduku dayarādu	„	Do. ...	1
	„ 15. Vāridhi nīku	„	Do. ...	„
	„ 325. Ō Rangaśāyi	„	Kāmbōdhi ...	2
	„ 441. Raghupatē Rāmā	„	Śahāna ...	1
	„ 442. Vandanamu	„	Do. ...	1
	„ 443. Rāma Rāma Rāma Lāli	„	Do. ...	„
11.	Alphabetical Index of Tyāgarājayya's Kritis (first half) ...			2
12.	CHAPTER II. SECTION II. MUTHUSWĀMI DĪKSHITA.—			
	No. 1. Śri Viśvanātham bajēham (Rāgamālika in 14 Rāgas)			5
	„ 2. Vīṇā pustaka dhāriṇi	Rāga	Vēgavāhini ...	1
13.	SECTION VIII. ŚĒSHAYYANGĀR.—			
	No. 1. Pāhi śēsha śaila nāyaka	Rāga	Ānanda bhairavi ..	1
	„ 2. Śrīranga śāyinam	„	Dhanyāsi ...	1
14.	CHAPTER VI. RĀMĀYAṆA KĪRTANAS.—*(Tamil.)*			Pages.
	No. 1. Evarum vaṇangia	Rāga	Naṭa ...	1
	„ 2. Rāja rājarkum Dhāśaratha	„	Sāvēri ...	„
	„ 3. Piḷḷai yillāda pākyam	„	Dvijāvanti ...	„
	„ 4. Kaḍai kaṇṇāl nōkkippārum	„	Śankarābharaṇa ...	1
	„ 5. Avatāram seidiḍuvirō	„	Mōhana ...	„
15.	CHAPTER IX. MISCELLANEOUS SONGS.—			
	Popular Reels, Jigs and Humorous songs. ...			2
16.	PART IV. FOREIGN MUSIC.—			
	European or quasi-European airs adapted to Sanscrit words			2
17.	Addenda and Corrigenda ...			(1)
	Total number of pages ...			63
	Number of pages unreckoned in calculating cost (15) Balance ..			48

Cost of the whole issue at one anna per page (Three) Rs. 3.

CONTENTS OF THE SECOND ISSUE.

		Pages.
1.	Supplement I. Lakshaṇa Gītas	2
2.	Supplement II. Svarajatis	2
3.	Supplement III. Varṇās	2
4.	Life and works of Tyāgarājayya	4
5.	Alphabetical Index of Tyāgarājayya's Kritis (second half) ..	2
6.	PART CHAPTER I. TYĀGARĀJAYYA—.	
	No. 170. Upachāramujēsēvā	Rāga Naṭṭha bhairavi .. 2
	„ 171. Upachāramulanu	„ Do. ... 2
	„ 326. Bhakti bitsamiyyavē	„ Śankarābharaṇa .. 1
	„ 327. Buddhi rādu	„ Do. ... 1
	„ 13. Koluvamaregada	„ Hanuma Tōḍi ... 2
	„ 642. Ni vāḍanēgāna	„ Sāranga ... 1
	„ 641. Enta bhāgyamu	„ Do. ... 1
	„ 226. Chētulāraśrungāramu	„ Kharahara priya... 2
	„ 227. Pakkala nilubaḍi	„ Do. ... 2
	„ 626. Paripūrṇa kāmā	„ Pūrikalyāṇi ... 1
	„ 627. Vaddanē vāru	„ Shaṇmukha priya 1
	„ 628. Vāchāma gōcharamē	„ Nītimati ... 1
	„ 266. Sogasugā mrudanga	„ Śrīranjani ... 1
	„ 268. Brōchē vārevarē	„ Do. ... 1
7.	CHAPTER II. SECTION I. MUTHUSWAMI DĪKSHITA.—	
	Nava graha Kritis; 7 melodies in 7 Rāgas and in the 7 Tāḷas.	
	First words.	*Planets.* *Raga.* *Tāla.*
	3. Sūrya mūrtē	Sun Saurāshṭra Dhruva
	4. Chandram bhaja	Moon Asāveri Maṭya
	5. Angāraka	Mars Surāṭi Rūpaka
	6. Budha māśrayāmi	Mercury Nāṭakuranji Jampe
	7. Bruhaspatē	Jupiter Aṭṭhāṇā Triputa
	8. Śrīsukrabhagavantam	Venus Ppharaju Aṭa
	9. Divākaratanujam	Saturn Yadukulakāmbōdhi Ēka
8.	SECTION II. ŚYAMAŚASTRI.—	Pages.
	No. 1. Trilōka mātā nanu	Rāga Ppharaju 1
	„ 2. Ninuvināga mari	„ Pūri kalyāṇi 1
	„ 3. Brōva vamma	„ Mānji ... „
9.	SECTION V. SADĀŚIVA RAV.—	
	No. 1. Vāchāma gōcharuṇḍani	„ Aṭṭhāṇā ... 2
	„ 2. Sākēta nagara	„ Hari kāmbōdhi ... „
	„ 3. Nātarāma ninu	„ Khamāsu ... 1
	„ 4. Śrī ramaṇa	„ Pūrṇa shadjam ...
10.	SECTION VI. KULAŚĒKHARA MAHARĀJA.—	
	„ 1. Sārasasamamukha	Rāga Khamāsu ... 1
	„ 2. Śaurē vitara	„ Darbār ... 1
	„ 3. Padhasā nata	„ Kāmbōdhi ... 1
	„ 4. Sāra sāksha	„ Pantuvarāḷi ... 1
11.	SECTION VII. SUBRAMAṆIAYYA.—	
	No. 1. Karuṇintsuṭakidē	Rāga Sindhumandāri ... 1
	„ 2. Karuṇintsarā	„ Husēni ... „
	„ 3. Inkādayarāḷedā	„ Chakravākam ... 1
	„ 4. Sarasīruhānana	„ Brindāvana Sāranga „
	„ 5. Manavi chēkonavayya	„ Sarasāngi ... 1
	„ 6. Varamiyyavayya	„ Udayaravi chandrika „
	„ 7. Idi nāyamā	„ Māḷavaśri „
12.	PART II. HINDUSTĀNI AIRS AND JĀVAḶIS ...	4
13.	Addenda and Corrigenda ...	... „

CONTENTS OF THE THIRD ISSUE.

1. Supplement I. Lakshaṇa Gītas ... ...
2. Supplement II. Svara Jatis ... ...
3. Supplement II. Tāna varṇas ... ...

4. PART I. CHAPTER I. TYĀGARĀJAYYA.—

No. 313.	Dina maṇi vaṁśa	Rāga	Hari kāmbōdhi	...
„ 314.	Enta rāni	„	Do.	...
„ 315.	Rāma nannu brōvarā	„	Do.	...
„ 316.	Uṇḍēdi Rāmu ḍokaḍu	„	Do.	...
„ 317.	Oka māṭa oka bāṇamu	„	Do.	...
„ 651.	Kāru vēlpulu	„	Kalyāṇi	...
„ 1.	Ēmandunē	„	Śrīmaṇi	...
„ 2.	Parihāsakamā	„	Vanaspati	...
„ 3.	Aparādhamu	„	Rasāvaḷi	...
„ 4.	Evaritō nēdelpudu	„	Mānavati	...
„ 5.	Eṭukārādani balka	„	Manōranjani	...
„ 6.	Rēmānasa	„	Hanuma Tēḍi	...
„ 7.	Hariyanu vāri	„	Do.	...
„ 8.	Dātsukō valenā	„	Do.	...
„ 9.	Proddu poyyini	„	Do.	...
„ 10.	Āragimpavē	„	Do.	...
„ 146.	Teratiyyaga rādā	„	Gauḷipantu	...
„ 159.	Tsallaga nātō	„	Vēgavāhini	...
„ 160.	Muddu mōmu	„	Sūryakānta	...
„ 161.	Varaśikhi	„	Supradīpam	...
„ 235.	Vīḍamu sēyavē	„	Karaharapriya	...
„ 234.	Rāma nī samāna	„	Do.	...
„ 233.	Naḍachi naḍachi	„	Do.	...
„ 232.	Rāmāni yeḍa	„	Do.	...
„ 623.	Sandēhamunu	„	Rāmapriya	...
„ 625.	Paralōka sādhanamē	„	Pūri kalyāṇi	...

5. CHAPTER II. SECTION I. MUTHUSWĀMI DĪKSHITA.—

PANCHALINGA STHALA KRITIS.

	First words.	*Linga*	*Station.*	*Ragas.*
No. 10.	Chintayamā	Pruthivi	Conjeeveram	Naṭṭha bhairavi
„ 11.	Jambūpatī	Appu	Jambukēśvaram	Yamunākalyāṇi
„ 12.	Aruṇāchala natham	Tējō	Tiruvaṇṇāmalai	Sā[illegible]
„ 13.	Śrī kāḷahastīśa	Vāyu	Kāḷahāsti	Kām[illegible]
„ 14.	Ānandanaṭana	Ākāśa	Chidambaram	Kā[illegible]

„ 15.	Śrī rāmam ravikulā	Rāga	Nā[illegible]	
„ 16.	Śrī gaṇa nātham	„		
„ 17.	Śrī guruguha			
„ 18.	Śri vēṇu gōpāla			
„ 19.	Nīlakaṇṭṭham			
„ 20.	Vātāpigaṇapati	„	Hamsadhvani	...
„ 21.	Kanja daḷāyatākshi	„	Kamaḷāmanōhari	...
„ 22.	Sarasvatī manōharī	„	Sarasvati manōhari	
„ 23.	Bruhannāyaki	„	Āndhāḷi	...

6. SECTION IV. VĪṆA KUPPAYYA.—

No. 1.	Koniyādina nāpaini	Rāga	Kāmbōdhi	...

7. SECTION VI. KULAŚĒKHARA MAHĀRĀJA.—

No. 5.	Rāgamālika in 12 Rāgas ...	...	...

8. SECTION XI. GHANAM KISTṆAYYA.—

No. 1.	Pārengum pārtālum	Rāga	Kalyāṇi	...
„ 2.	Vēlavarē	„	Bhairavi	...
„ 3.	Summa summa	„	Aṭṭhāṇā	...

CHAPTER III. JAYA DEVA—ASHṬAPADIS ...

9. CHAPTER VI. RĀMĀYAṆA PADAMS.—*(Tamil.)*

No. 6.	Parabhramma sorūpamē	Rāga	Gauḷipantu	...
„ 7.	Rāmanaittaruvayi	„	Mōhana	...
„ 8.	Rāmanēdukku	„	Ānanda Bhairavi	...
„ 9.	Mōsam varādayyā	„	Mukhāri	...
„ 10.	Peṇ ivaḷ alla	„	Kalyāṇi	...

CHAPTER IX. POPULAR REELS AND JIGS ...

PART II. HINDUSTĀNI MELODIES ... ...

Addenda and Corrigenda to previous issues ...

CONTENTS OF THE FOURTH ISSUE.

Supplement I. Lakshaṇa gītas ... ...
Supplement II. Svarajatis ... ...
Supplement IV. Tāna Varṇas ... ...

PART I. CHAPTER I. TYĀGARĀJAYYA.—

No. 544.	Nājīvādhārā	Rāga	Bilahari	...
„ 448.	Mōhana Rāma	„	Mōhana	...
„ 104.	Rāma bāṇa	„	Sāvēri	...
„ 322.	Entā ninnē	„	Mukhāri	...
„ 321.	Sarasī ruhā	„	Do.	...
„ 462.	Ēmi nēramu	„	Śankarābharaṇa	...
„ 482.	Manasu svādhīna	„	Do.	...
„ 437.	Giripai	„	Śahāna	...
„ 438.	Śrī Rāma śrī Ramā	„	Do.	...
„ 398.	Sītāpatē	„	Khamāsu	...
„ 399.	Sujana jīvanā	„	Do.	...
„ 395.	Chentanē sadā	„	Kuntalavarāḷi	...
„ 396.	Kalinarulaku	„	Do.	...
„ 397.	Śara śara samarai	„	Do.	...
„ 607.	Śambhō mahādēva	„	Pantuvarāḷi	...
„ 608.	Sundaratara dēham	„	Do.	...

CHAPTER II. SECTION I. MUTHUSWĀMI DĪKSHITA.—

No. 24.	Māmava paṭṭābhi	Rāga	Maṇirangu	...
„ 25.	Rāmachandram	„	Vasanta	...
„ 26.	Bāla gōpāla	„	Bhairavi	
„ 27.	Svāminādha paripāla	„	Nāṭa	
„ 28.	Tyāgarāja pālayā	„	Gauḷa	
„ 29.	Śrī Sarasvati	„	[illegible]	
„ 30.	Śrī Kamalāmbikē			
„ 31.	Śēshāchala nāyakam			
„ 32.	Bajarē chitta			
„ 33.	Kāmalāmbi[illegible]			
„ 34.	Śrīrāj[illegible]			
„ 35.	Ś[illegible]			
„ 3[illegible]				

SEC[illegible]

SECTION VII. SUBRAMAṆIATTA.—

No. 8.	Ennai kārtaruḷ	„	Chakravākam	...
„ 9.	Ekkālathil kāṇbēno	„	Husēni	...
„ 10.	Keṭṭupōgāde nenjē	„	Kānada	...
„ 11.	Bajarē mānasa	„	Kīravāṇi	...
„ 12.	Īśanni kaṇḍiḍuvadu	„	Ppharaju	...
„ 13.	Krupai saiyyamma	„	Kalyāṇi	...

SECTION IX. PALLAVI GŌPĀLAYYA.—

No. 1.	Bajarē mānasa	Rāga	Pantuvarāḷi	...
„ 2.	Hari sarva paripūrṇa	„	Kāmbōdhi	...
„ 3.	Nīdu mūrtini	„	Nāṭakuranji	...
„ 4.	Ambanādu vinnapamu	„	Tōḍi	...
„ 5.	Matanga vadanasri	„	Śankarābharaṇa	...

SECTION X. DORASĀMIAYYA.—

No. 1.	Dhūrjaṭi naṭiyinchīni	Rāga	Gauḷipantu	...
„ 2.	Vastu vokaṭi	„	Kalyāṇi	...

SECTION XI. RĀMASĀWMI PILLAI.—

Rāgamālika in 9 Rāgas—*(Tamil.)* ... ...

CHAPTER III. JAYA DĒVA—ASHTAPADIS ... ...

CHAPTER IX. POPULAR REELS AND JIGS ... ...

PART II. HINDUSTĀNI MELODIES ... ...

Addenda and Corrigenda ...

N.B.—The forecast given above is merely intended to show the rough outlines of the plan to be adopted in publishing the enormous amount of matter on hand. Other pieces may have to be substituted according to the requirements of Music Printing.

"ORIENTAL MUSIC."

A MONTHLY PERIODICAL.

✻ PROSPECTUS. ✻

With the object of familiarising the ears of Europeans with the peculiarities of Oriental Music, and of helping the people of the country to understand European notation and to appreciate the beauties of Harmony, arrangements have been made to issue a Monthly Periodical under the designation of "Oriental Music," which will contain a complete record in staff notation of the whole of the Musical productions of the East, from the most classical styles to the commonest descriptions of popular reels and jigs. The arrangement of the work will be in accordance with the subjoined programme.

PART I.—KARNĀṬAKA MUSIC.—

Chapter I. The complete works of Tyāgarājayya comprising 700 melodies arranged in the order of the 72 'Mēḷakartas' and their derivative Rāgas.

" II. The works of the other great masters, Mutthusvāmi Dikshita, Śyāmā Śastri, Subbarāya Śastri, Vīṇa Kuppayya, Sadāsiva Rav, H. H. Kulaśēkhara Mahārāja, Paṭṇam Subhramaṇiyayya,—in short,—every composer living or dead, whose works possess real merit;—a separate Section being devoted to each, and prefixed by brief biographical sketches and anecdotes concerning his works.

" III. The 24 Ashṭapadis, by Jaya Dēva.

IV. The Tarangam by Tirta Nārāyaṇaswami.

V. Padams by Kshētrayya.

...māyaṇa Padams attributed to Arupāchala Kavirāyar.

...neous Padams &c., by other composers in ... Sections.

... Dramatic performances—ancient as ...

...s songs including popular ... &c.

...lars.

PART III.—MUSIC OF OTHER PARTS OF THE EAST.—Ceylon, Burma, Straits Settlements, Japan, China and so forth as far as procurable.

" **IV.**—FOREIGN MUSIC.—European or quasi-European airs and selections from foreign melodies of all kinds including the national anthems of the various countries in the world,—set to Vernacular words.

" **V.**—Choice Oriental airs in Mēḷakartas No. 20 and 29 (corresponding to the European Minor and Major scales) harmonised in strict accordance with the recognised principles of European as well as Indian Music.

" **VI.**—A bouquet of all the Eulogies sung by Poets in different languages regarding the charms of Music—set to appropriate Music if possible.

" **VII.**—A comprehensive Dictionary of Musical terms comprising in a tabular form the equivalents for the most important technical expressions used in Italian, English, French, German, Sanscrit, Telugu, Tamil, and other Vernaculars.

" **VIII.**—A brief narrative of the special services rendered and the appreciation manifested, in the cause of the Divine Art, by the ruling races of India and other eminent amateurs.

" **IX.**—A History of Oriental Music and of Oriental musicians from th... earliest times.

...—A comparative sketch of International Music.

...the several Parts will appear. Any portion that is ...ch Part which are given out piecemeal at first ...notified when the printing has advanced up ... Part which will follow in due course. ... will be subject to modification ... never necessary and should

RATE OF SUBSCRIPTION.

ONE ANNA *PER PAGE TO SUBSCRIBERS.*

1. No charge will be made for any pages except those which contain Music, explanations of the Science or really important matter.

2. Compared with the actual cost of production, the labour involved, and the difficulty and novelty of the work, as well as with the prices charged in the market for Musical publications in general, the rate named above will be found to be purely nominal and has been fixed solely in the hope that the aggregate number of copies to be struck off and the circulation both in India and abroad will be very large.

3. The first issue—comprising six monthly numbers from July to December 1892,—will consist of about 63 closely printed pages on fine broad paper of this size, including a Prospectus, Introduction, Index &c., and an elementary Instruction book in 3 languages. This issue contains 51 pieces of music extending over 36 pages. To save postage and for convenience of despatch, three or more monthly numbers will be issued together at a time.

4. The Instruction book which will contain full explanations of the musical systems of India and Europe will cost Rupee 1, and may be had separately in English, Telugu or Tamil bound in the form of a pocket manual of convenient size. It will be accompanied by a small Vocabulary of Musical terms in the above languages and some elementary exercises for beginners, and may be used as a class book in Music schools.

5. In the case of well-to-do people, copies will be furnished only on payment of a full year's subscription in advance;—say Rs. 12 (exclusive of postage)—the accounts being readjusted at the close of each year according to the actual number of pages printed and issued. To subscribers whose income is less than Rs. 200 per mensem and to amateurs who supply fresh music not known to the editor, slight concessions will be made according to circumstances;—the main object being to popularise the Science and to bring the Music to every body's door at the cheapest possible rates.

6. To non-subscribers, for single copies or sheets, and to those who require copies after the present supply is exhausted, double rates will be charged. Only a limited number of copies has been struck off. No copies will be available after the 1st February 1893, as it is proposed to despatch the whole surplus stock to subscribers in Europe on that date. Application for copies should be made to the undersigned, full particulars of address being given in every case. Eight Coupons for signature will be furnished with each copy, and the favour of wide circulation among friends and amateurs is solicited. Those who do not wish to subscribe for the Periodical, or to purchase the copies sent to them for acceptance or inspection, are requested to return the same to the undersigned without delay.

A. AYYASAWMI MUDALIYAR.

PUDUPET—*Madras.*

"ORIENTAL MUSIC."

A MONTHLY PERIODICAL.

PROSPECTUS.

With the three-fold object (i) of familiarising the European ear with the peculiarities of Oriental Music, (ii) of helping the people of the country to understand European notation and to appreciate the beauties of Harmony, and (iii) of perpetuating in monuments more durable than bronze the exceedingly Artistic and Scientific Music of the land, which is fast fading into decay, arrangements have been made to issue a Monthly Periodical under the designation of **"ORIENTAL MUSIC,"** which will contain a complete record in staff notation of the whole of the Musical productions of the East, from the most classical styles to the commonest descriptions of popular reels and jigs. The arrangement of the work will be in accordance with the sub-joined programme.

PART I.—*DRAVIDIAN* or KARNĀṬA *MUSIC.*—

Chapter *I.* The complete works of TYĀGARĀJAYYA comprising over 700 melodies arranged in the order of the 72 MĒḶAKARTAS and their derivative RĀGAS.

„ *II.* The works of MUTHUSVĀMI DĪKSHIT and his family, with the peculiar scales and LAKSHAṆA GĪTAS adopted by them as the authority for their melodies.

„ *III.* The principal works of

1. SYĀMĀ ṢĀSTRI,
2. SUBBARĀYA ṢĀSTRI,
3. VĪṆA KUPPAYYA,
4. SAḌĀSIVA RĀV,
5. H. H. KULAṢĒKHARA MAHĀRĀJA,
6. PATṆAM SUBHRAMANIYAYYA,
7. SĒSHAYYANGĀR,
8. PALLAVI GŌPĀLAYYA,
9. DORASĀMAYYA,
10. RĀMASĀWMY PILLAI,
11. GANAM KISTNAYYA,
12. KUNNAKŪḌI KISTNAYYA,
13. MAHĀ VAIDYANĀDAYYA,
14. VĪṆA VAIDYANĀDAYYA,
15. MATRABHUDAYYA,
16. MUSICIANS OF TRAVANCORE, MYSORE, &c.,

in short,—every composer living or dead, whose works possess real merit;—a separate Section will be devoted to each, and prefixed by brief biographical sketches, photographs, autographs, and numerous interesting anecdotes concerning his works.

„ *IV.* The 24 ASHṬAPADIS, by JAYA DĒVA and the TARANGAM by TĪRTA NĀRĀYAṆASWĀMI.

„ *V.* PADAMS by KSHĒTRAYYA.

„ *VI.* RĀMĀYAṆA PADAMS attributed to ARUṆĀCHALA KAVIRĀYAR.

„ *VII.* Miscellaneous PADAMS, &c., by other composers in separate Sections.

„ *VIII.* Melodies used for Dramatic performances—ancient as well as modern.

„ *IX.* Comic and other miscellaneous songs including popular reels, jigs, LAVAṆIS, TILLĀNAS, &c.

„ *X.* Christian Lyrics in the several vernaculars.

PART II.—MUSIC OF OTHER PARTS OF INDIA.—

Chapter *I.* *HINDUSTANI* Music as known in Southern, Central and Western India.

„ *II.* The Music of Northern India and Bengal.

„ **III.**—MUSIC OF OTHER PARTS OF THE EAST.—Arabia, Persia, Ceylon, Burma, Straits Settlements, Japan, China and so forth, as far as procurable.

„ **IV.**—FOREIGN MUSIC.—European or quasi-European airs and selections from foreign melodies of all kinds including the National Anthems of the various countries in the world,—set to Vernacular words.

„ **V.**—CHOICE ORIENTAL AIRS in MĒḶAKARTAS Nos. 20 and 29 corresponding to the European Minor and Major scales, HARMONISED in strict accordance with the recognised principles of European as well as Indian Music.

„ **VI.**—A bouquet of all the EULOGIES sung by Poets in different languages regarding the charms of Music—set to appropriate Music if possible.

„ **VII.**—A comprehensive DICTIONARY of Musical terms comprising in a tabular form the equivalent[illegible]he most important technical expressions used in Italian, English, French, German, Sanscrit, Telugu, Tamil and other Vernaculars.

„ **VIII.**—A brief narrative of the special SERVICES rendered and the appreciation manifested, in the cause of the Divine Art, by the ruling races of India and other eminent amateurs.

„ **IX.**—A HISTORY of Oriental Music and of Oriental Musicians from the earliest times with portraits, autographs, &c.

„ **X.**—A comparative sketch of INTERNATIONAL Music, embracing all the musical nations of the world.

N. B.—No definite assurance can be given as to the date or order in which the several Parts will appear. Any portion that is ready for publication will be issued at once, care being taken to ensure that the contents of each Part, which are given out piecemeal at first, may in the long run be bound together in a convenient form; Pages and serial Numbers will be notified when the printing has advanced up to a maturer stage; meanwhile each Sheet now issued should be regarded as a mere instalment of the full Part which will follow in due course. The contents of each succeeding issue will as far as possible be notified in advance, but the arrangements will be subject to modification according to the requirements of Music-printing. Addenda and corrigenda to previous numbers will be issued whenever necessary and should be inserted in their proper places.

RATE OF SUBSCRIPTION

ONE ANNA per Page to Subscribers.

N. B.—Substitute this Revised Prospectus for the clauses print[illegible] Title-sheets.

"ORIENTAL MUSIC."—*(Prospectus Continued.)*

1. Each monthly number will consist of 8 pages at least, but for saving of postage and for convenience of despatch, several monthly numbers will be issued together at a time.

2. No charge will be made for any pages except those which contain Music, explanations of the Science or really important matter.

3. Compared with the actual cost of production, the labour involved, and the difficulty and novelty of the work, as well as with the prices charged in the market for Musical publications in general, the rate named above amounting to **no more than 8 As. per mensem,** will be found to be purely * nominal, and has been fixed solely in the hope, that the aggregate number of copies to be struck off and the circulation both in India and abroad will be very large.

* The small Telugu treatise entitled GĀNA LŌCHANA (without notation) is priced Rs. 5; the English treatise entitled "The music and musical instruments of Southern India and the Deccan" which contains hardly any classical music, costs over Rs. 75.

FIRST INSTALMENT OF THE PUBLICATION.

4. This is now ready, and a large **File-book** is supplied with it, consisting of

(i) A neatly bound Portfolio on stout card-boards, in which each monthly issue may be pasted consecutively, as it is received from time to time. An elastic strap is attached to the card-boards, so that, when the book is opened and laid on a rack, the tape may extend over the entire breadth of the file and hold down the sheets; and that when the book is closed the elastic may be twisted round and brought over the back of the Portfolio, in view to keeping the Music tightly together. Cost, Half-bound, Re. 1-0-0. Calico, Rs. 1-8-0.

(ii) With this file are bound together the **first ten numbers** of the periodical, from July 1892 to April 1893, at 8 pages a number; these include an **Introduction,** exhibiting a comparative view of the fundamental principles of both the European and Oriental Systems of Music, besides 51 melodies of various styles; 80 pages in all; cost, at 1 anna per page, Rs. 5-0-0. Total cost with file-book, Half-bound copies, Rs. 6-0-0. Calico-bound copies, Rs. 6-8-0. The next few instalments will follow in rapid succession.

5. With a view to bring about that consummation so devoutly to be wished—*viz.*,

THE GOLDEN WEDDING OF EASTERN AND WESTERN MUSIC,

and to enable the public to discern how far the present attempts to reduce Oriental Music to European notation have been successful,

(i) **Periodical entertainments** will be given in the Town Hall, Pachaiyappa's Hall, &c., and endeavours made to bring out prominently the comparative advantages of the monodic and polyodic styles of Musical composition.

(ii) **Grand panoramic exhibitions** with Magic lanterns, &c., will be added to enhance the attractiveness of these entertainments, which will be varied by Comical interludes, Musical farces and so forth.

6. For the convenience of beginners and of those who are thoroughly unacquainted with Music, two great facilities are provided :—

(i) **An exceedingly cheap Musical instrument,** which the poorest can afford to buy, and from which the correct intonation of the various notes may be readily learnt, without going to the expense of paying exorbitant charges to oral teachers, of purchasing costly Pianos or Harmoniums, or of toiling over the difficult manipulations of the VĪṆA and Violin. The plan of this instrument, designated

J A L A T A R A N G A,

is a slight improvement over the indigenous mode of playing with canes, on cups arranged on the ground. The porcelain vessels are mounted on a sounding board and on a semicircular stand; seats and other accessories of all sorts are provided to facilitate the learning of Time, &c. Similar improvements to the VĪṆA, the great national instrument of India, are in contemplation; pending their completion, the *Jalataranga* will be found to be inimitable for cheapness, for easy handling and for ready mastery by beginners. The tone is rich, and at the same time variable, admitting of most of the delicate fluctuations required in Oriental Music. Cost according to quality from Rs. 5 to 30.

(ii) **A Companion Volume of Instructions,** which will be issued section by section as part of the periodical, "**Oriental Music,**" and will contain complete information regarding every description of Music and on every branch of the Science and Art, as cultivated in the West as well as the East, and will embody all the Sanscrit ṢLŌKAS worth preserving with translations, &c., *vide* paras. 116 and 117 of the Introduction. This volume, which is designated

ACADEMY OF THE DIVINE ART

will be in the form of an interesting Dialogue. Two chapters are ready for issue, viz., the Preface and Explanations of Staff Notation symbols in English, Telugu and Tamil in parallel columns, all in dialogue form; including **an Elementary Exercise Book** with numerous lessons, diagrams and illustrations, besides SARAḶI VARUSAS (exercises on the scales) ALANKĀRA VARUSAS (exercises in time) and a few LAKSHAṆA GĪTAS, 32 pages in all; Price Rs. 2-0-0. The same will be reissued in smaller size as Class books or Primers for Schools.

The remaining Chapters of the "*Academy*" will appear from time to time with the monthly numbers of the periodical and will be supplied only to subscribers of the entire work. The subscription payable will be at the fixed rate of 1 anna per page.

7. **Arrangements will be made at each convenient centre to supply all the above publications and instruments ON CREDIT, by means of Local Agents, who will recover the cost in very small monthly instalments from the purchasers, according to each one's convenience and means, promissory notes being duly executed by the purchasers in favour of the Proprietor or of the Local Agents. Names of Local Agents will be notified in due course.**

8. Properly speaking, only those Subscribers whose income is less than Rs. 200 per mensem, and amateurs who supply fresh Music not known to the Editor, can be allowed the benefit of the **credit system.** The main object is to popularise the Science and to bring the Music to every body's door at the cheapest possible rates.

9. Applications for copies should be made to the undersigned, full particulars of address being given in every case. Eight Coupons for signature will be furnished with each copy of the periodical, and the favour of wide circulation among friends and amateurs is solicited.

10. One copy will be supplied free for every 50 taken at a time. Those who do not wish to subscribe for the Periodical, or to purchase the copies sent to them for acceptance or inspection, are requested to return them without delay either to the Local Agents or the undersigned.

HARRIS ROAD, EGMORE.
19th February, 1894.

A. AYYASAWMI MUDALIYAR,
Proprietor, Ave Maria Press, Madras.

SARASVATIA* REDUX.

Cum tot sustineas et tanta negotia solus,
Res **INDAS** armis tutereris, moribus ornes,
Legibus emendes; in publica commoda peccem,
Si longo sermone morer tua tempora, **KAISAR.** †

Hor. Epist. II. 1. (*Aptatis aptandis*).

* *Sarasvatia.*—Oriental Music. † *Kaisar.*—The Paramount Power in India and the European Public.

With the above apology for interrupting more important business, it is respectfully solicited that a few moments may be set apart for a rapid glance over the accompanying Prospectus and Introduction in connection with a Monthly Periodical, which has been started under the designation of 'Oriental Music,' and the FIRST ISSUE OF WHICH IS HEREWITH CIRCULATED. It is also requested that every possible assistance may be vouchsafed in the shape of advice criticism or suggestions for improving the form as well as the *matériel* of this novel publication, and that the sympathies of the whole European community both in this country and abroad may be enlisted in favour of the project, which must be universally acknowledged to be one of international importance.

Credo *Sarasvatiam Sarabhoji* rege moratam
In terris visamque diu, * * * * * * * *
Jampridem ad superos *Lakshmyamba* ‡ *recesserat alma*,
Paulatim deinde *hæc, ambæque abiere* sorores.

Juv. Sat. II. 6. (*Aptatis aptandis*).

‡ *Lakshmyamba.*—Female learning and female accomplishments as known to the ancients in India.

If there is reason to deplore the general ignorance and *non-chalance* which now prevail in regard to Oriental Music, and the consequent arrest of all progress in the indigenous system for centuries together, it must be admitted that it is wholly due to the withdrawal of the extensive patronage and consideration formerly vouchsafed to it; even up to a recent period, such rulers as the celebrated Rajas * Sarabhōji and Sivāji of Tanjore used to mete out appropriate encouragement to every musician in the province, gauging his merits by a standard of the strictest accuracy and punctiliousness. It is particularly unfortunate that the British Government as well as the British public who have done so much for the *renaissance* of indigenous literature arts and sciences should have hitherto manifested so little interest in the cause of the Celestial Art as cultivated in India.

Ingenium sacri miraris abesse Maronis,
Nec quenquam tanta bella sonare tuba;
Sint Mecœnates, non deerunt, Flacce, Marones,
Virgiliumque tibi vel tua rura dabunt.
Mart. Lib. VIII. Epig. 56.

Kaisar in *orbe suo* deus est. † Quem marte togaque
Præcipuum, non bella magis finita triumphis,
Resque domi gestæ, properataque gloria rerum
In sidus vertere novum, stellamque comantem, ‡
Quam *Sua Progenies.* § Neque enim de *Kaisaris* actis
Ullum majus opus, quam quod pater exstitit *hujus.* §
Scilicet *imbelles* plus est domuisse *Surajas* ||
Perque *saluti*-feri *centum*-flua flumina *Gangis*
Victrices egisse rates: *Sikhosque* rebelles
Afghanosque truces, Kyoung-Ghoung-Phyoung-Zoung-que tumentem
Nominibus *Burmam* populo adjecisse *Britanno*
Et multos meruisse, aliquos egisse triumphos
Quam *tantam* genuisse *prolem*, § *qua* præside rerum
Artibus indigenis Superi, cavistis abunde

Ov. Met. XV. 746.—(*Aptatis aptandis.*)

For, under which other administration was the revival of Indian letters, the development of Indian manufactures and the education of Indian women, so earnestly cared for? It is only *hoc* **Kaisare** *præside rerum, Indorum generi, Superi, cavistis abunde.*

* There is no end to anecdotes and legends circulated at the present day, regarding the munificence and appreciative abilities of these Princes, who retained on their permanent establishment a whole legion of professional Musicians, each trained to sing a particular Rāga perfectly and scientifically. One of these Musicians, who was designated 'TŌḌI' SITARAMAYYA on account of his pre-eminent skill in singing the Rāga TŌḌI (in 4 flats), prayed the Maharāja Sarabhōji on one occasion for some extra pecuniary aid in connection with a forthcoming marriage in his family; but the Raja forgot all about it. The Durbar singer had recourse to a professional money lender and solicited the loan of a large sum, but on being questioned what security he was prepared to deposit stated that he possessed absolutely nothing but his Rāga TŌḌI which was the treasure of his heart. "All right" said the Tanjore Shylock, "thy TŌḌI shall be hypothecated to me, on the condition that until thou returnest to me the full amount of thy bond to the last farthing with interest thou shalt not sing thy TŌḌI before any living being upon earth." Sitārāmayya was in a dilemma; his TŌḌI was dearer to him than the pound of flesh—nearest the heart—demanded of Antonio, but in the circumstances he had no other alternative but to take the loan on the conditions named. Time passed by, Sitārāmayya singing before the Durbar every other rāga except the hypothecated TŌḌI. But how long could such an expert as Raja Sarabhōji fail to miss his favourite Rāga at the hands of the one man skilled in it? "Hallo! Sitāram! how is it I have not heard you sing TŌḌI for some time?" "Mahā Rāj! it is no longer mine." Explanations followed; Shylock was summoned and produced his bond; the Raja laughed heartily and ended by paying up the entire debt himself, and restoring to Sitārāmayya his invaluable TŌḌI,—rewarded Shylock handsomely for the much keener appreciation of the Fine Arts manifested by him than by the Raja himself!!!

Another ludicrous story is narrated regarding a Prince who, not actually possessing the highly valued accomplishment of being able to identify and name every Rāga sung before him, nevertheless felt it so derogatory to his dignity to profess ignorance of the art that he arranged with his enlightened Princess (an expert at it) to help him in the feat by means of a very curious prompting apparatus; this consisted in a series of strings, hardly visible at a distance, suspended from above, directly opposite to the principal organs of the Prince's face; whenever a rāga was sung before him in public Durbar, the Princess, who invariably sat in an upper chamber provided for the purpose, would pull the appropriate string representing the particular rāga sung at the time, *e.g.*, the KĀdu (ear) string for KĀmbōdhi, the MŪKku (nose) string for MUKhāri, the KANNu (eye) string for KANNaḍa, and so forth. The Prince's skill in correctly naming the several rāgas was greatly admired; on one occasion however the Princess, enraptured by the sweetness of the Music sung at the time, pulled the strings so hastily and hysterically that the whole apparatus collapsed, and the poor Prince, who could no longer continue the feat, had to excuse himself and run away from the Durbar for the rest of the day.

† *Deus est.*—Kaisar-i-Hind is a tutelary divinity, when compared with all the other Cæsars, Kaisars and Czars that ever ruled over Empires throughout the globe.

‡ *Sidus novum, stellamque comantem.*—A prodigy for enlightened administration and an example to the nations of the world.

§ (*Sua Progenies. Hujus. Tantam prolem.*) **EDUCATION,** the darling progeny of the paternal suzerainty of Great Britain over India.

|| *Surajas.*—Indigenous rulers like Suraj-ad-daulah and his compeers.

SARASVATIA and her VĪṆA have however been singularly unfortunate except at the hands of the Children of the soil. **Kaisar's** bigoted predecessor, the great Mogul, fully conscious of the immortality of her *Divine Art* had directed her to be smothered in the deepest of sepulchres so that not even an echo* from her magic Viṇa could emerge therefrom. She however managed to outlive the Imperial mandate and dwelt a recluse unknown to the paramount power. Since the accession of **Kaisar** to the Imperial Musnad several eminent scholars of the West have taken up her cause, and striven to revive her drooping spirits. But among the generality of the British public there has been in the past such an inordinate amount of apathy and undeserved disdain, that she has abandoned for good the Courts of the Great which were once her favourite resort, *ad superosque recessit*. At present, her memory is cherished with all due honour and veneration in the indigenous Courts of Mysore, Travancore, Vizianagram &c., but by the Paramount Power the traces of her former existence are not recognised even as objects of curiosity from an archæological point of view,—much less is she believed to have been a living and worthy representative of the ante-diluvian civilisation of India.

* Vide page 3 of Capt. C. R. Day's recent publication on "the Music and Musical instruments of Southern India and the Deccan."

The present enterprise has for its object the recall of *Sarasvatia* to active life;—or in other words—the regeneration of Oriental Music in its classical form; and as it is now presented to Europeans in European attire, it is earnestly hoped that the European public will evince towards it that deep interest and protectorial solicitude which have always been so magnanimously shown towards everything Indian. *Sarasvatia Redux* could then boast that she received her hearty welcome, chiefly through the auspices of the most enlightened and disinterested of all the martial races that were blessed with the honour of paramount suzerainty over the noblest and hoariest of all Eastern civilisations to which she belonged. Every part of India would then resound with the strains;—

Optima melliflui venit jam Carminis ætas:
Magnus ab integro *Melarum** nascitur ordo.
Jam redit et Virgo, redeunt *Saturnia* regna;
Jam nova † progenies cœlo demittitur alto.

Virg. Ecl. IV. 6.—(*Aptatis aptandis.*)

* *Melarum*—The 72 Mēḷakartas or Modes of Oriental Music. † *Nova progenies*—Classical Oriental Music revived.

And under the fostering care of **Kaisar's** paternal rule, this *nova progenies* would flourish with all her ancient prestige and glory not only in her own native land, but would form the connecting link between the most heterogeneous sects and tribes of the globe,

Sive in extremos penetrabis Indos,
Litus ut longe resonante Eoâ
Tunditur undâ;
Sive in Hyrcanos, Arabasque molles,
Seu Sacas, sagittiferosque Parthos
Sive qua septemgeminus colorat *
Æquora Nilus;

Sive trans altas gradieris Alpes,
Kaisaris visens monimenta magni,
Gallicum Rhenum, *Angelicosque* * *et* ultimosque Britannos.

Cat. Od. I. 11.—(*Aptatis aptandis.*)

* *India captiva.*

* "*Sunt Angeli non Angli.*"

If the most ambitious of the Cæsars lived this day and witnessed how **Kaisar** had succeeded in fusing together what he believed to be the two remotest extremities of the world,—"*extremos Indos, horribilesque! ultimosque Britannos*"—then if he contemplated how smoothly **Kaisar** has for centuries exercised his mighty sway over so many thousands of jarring Races and irreconcileable Religions with but one Sceptre—the Golden Wand of Righteousnous and Impartiality—how would he be stupefied to see—**Kaisaris** *visens monimenta magni*—the whole length and breadth of the Indian empire forming one eternal monument of Peace and Content, Ease and Comfort, Liberty-Fraternity-and-Equality such as were never fully realised in the wildest of Republics—with hardly any distinction between the Conqueror and the conquered, the Governing and the governed, or the Benefactor and the benefited!

Quanta Gigantei memoratur mensa triumphi,
Quantaque nox superis omnibus illa fuit,
Qua bonus accubuit genitor cum plebe deorum,
Et licuit Faunis poscere vina Jovem;
Tanta tuas, **Kaisar,** celebrant convivia laurus:
Exhilarant ipsos gaudia nostra deos.
Vescitur omnis eques tecum, populusque, patresque,
Et capit ambrosias cum Duce *Serva* * dapes.

Grandia pollicitus, quanto majora dedisti!
Promissa est nobis sportula, recta data est.

Mart. Epig. VIII. 50.—(*Aptatis aptandis.*)

Magna licet toties tribuas, majora daturus
Dona, † ducum victor, Victor et ipse tui,
Diligeris populo non propter præmia, † **Kaisar,**
Propter te populus præmia, **Kaisar,** amat.

Mart. Epig. VIII. 54.—(*Aptatis aptandis.*)

* *India captiva.*

† Sedes æquales in Senatu, in Tribunali, in Concilio, in Curia, et in Consulatu.

Resting then on **Kaisar's** paternal arm, SARASVATIA REDUX would dance before Cæsar *redivivus* and sing with more gratitude and less self-glorification than all his Bards of old;—

Non omnis moriar, multaque pars mei
Vitabit Libitinam *auspice* **Kaisare;**
Dicar, qua violens obstrepit Aufidus,
Et qua pauper aquæ Daunus agrestium
Regnavit populorum, ex humili potens,
PRINCEPS ÆOLIUM CARMEN * AD ITALOS
DEDUXISSE MODOS.

Hor. Od. III. 30.—(*Aptatis aptandis.*)

Jamque opus *exactum* quod nec Jovis ira, nec ignis
Nec poterit ferrum, nec edax abolere vetustas.
Parte tamen meliore mei super alta perennis
Astra ferar, nomenque erit indelebile nostrum:
Quaque *viget* terris *mihi lingua Britanna remotis*
Ore *canar* populi, perque omnia sæcula fama,
Si quid habent veri vatum præsagia, vivam.

Ov. Met. XV. 871.—(*Aptatis aptandis.*)

* *Eastern song* reduced for the first time to *Italian notation* in a systematic manner.

Nor will she fail to pray for the Perpetuity of **Kaisar's** Paramount Power more heartily and disinterestedly than all the Bards of Cæsar;—

Gentis humanæ pater atque custos
Summe regnorum, tibi cura magni
Kaisaris fatis data: tu, secundo
Kaisare, regues.
Sarmatas ille aut lateri imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis oræ
Seras et Indos,
Te minor latum reget æquus orbem;
Tu gravi curru quaties Olympum;
Tu parum *gratis* inimica mittes
Fulmina lucis.

Hor. Od. I. 12.—(*Aptatis aptandis.*)

Di, precor, *Indigeni, diri* quibus ensis et ignis
Cesserunt, dique indigetes, *qui munera pacis*
Kaisaris *imperio et bona participatis abunde,*
Quique focos patrios ubicumque tenetis et aras
Kaisareum *æquales* inter sacrata Penatum,
Quosque alios vati fas appellare piumque.
Reddite **Kaisareo,** *quos vobis,* **Numini,** *honores*
Atque pios cultus ignara dat India, amœnos
Carminis indigeni laudesque referte, precantes
"Tarda sit illa dies, et *Solis* serior ævo
Qua *ingrata* Augustus **Kaisar** *regione* relicta,
Accedat *patriæ*, faveatque precantibus absens."

Ov. Met. XV.—*Finis.* (*Aptatis aptandis.*)

A. M. CHINNASWAMI MUDALIYAR, M. A.

December 1892, PUDUPET—*Madras.*

REGENERATION

OF

ORIENTAL MUSIC

IN ITS

CLASSICAL

FORM.

It has always been the exclusive privilege and enviable prerogative of the most richly endowed and enlightened among the great Powers, Princes, Potentates and Patriots of the soil to foster, cherish and patronise, in the manner it deserved, the noblest and sweetest of the sixty-four Kalaikyānas,—that alone of all others which is universally recognised to be the **"Divine Art,"**—that alone of all others which is invariably represented as reposing on the person of the **"Divine Sarasvati."**

But for the discerning appreciation of such Patriots, the Art of Music would never have been cultivated at all in India or handed down to posterity even in its present degenerate condition.

Such Patriotic lovers of the Science cannot but be delighted to peruse the contents of the accompanying Prospectus in connection with quite a novel periodical, under the designation of 'Oriental Music', THE FIRST ISSUE OF WHICH IS HEREWITH CIRCULATED.

These Patriots know full well, none so well as they, how glaring the defects * are both in the Science and the Art as understood and practised at present. The absence of historical records and the want of a systematic written literature have been the bane of Oriental Music as of so many other indigenous arts and sciences; the little that has been consigned to writing regarding the Science is enveloped in obscurity and mystery; while every man of intelligence who cultivated the Art has devised a system of his own without regard to uniformity or consistency. Owing to the multitude of vernaculars and provincial dialects flourishing in the several parts of the empire, the entire literature on the subject is a sealed book to the general public; consequently though incessant efforts have been made in the past to systematise the principles on one consistent and unerring basis, it is to be deplored that everything remains still enveloped in doubt and uncertainty. In practice any amount of foreign admixture and interpolation is introduced without regard to the standing rules of the Science, so that the magnificent indigenous system invented by the children of the soil is threatened with prospects of speedy annihilation in the immediate future.

That a speedy remedy should be provided has been the universal cry for years; but notwithstanding the establishment of various Schools of Music, nothing *has yet been done*. The definite measures now adopted and circulated to the public by the undersigned will, it is hoped, prove a real stride in the right direction.

The first thing to be done was to reduce the Music of the land to Staff notation, which possessed the necessary symbols in the most complete and satisfactory manner yet devised. This which was declared to be a physical impossibility by almost every lover of Oriental Music, *has now been done*. The best masterpieces have already been reduced to this notation and are now ready for publication. A few special symbols required for expressing certain peculiarities of Oriental Music are now in the type foundry, and will soon be available; at present the Music has been printed solely with European materials.

The next step was to explain the fundamental principles of the science, not only in the principal Vernaculars but also in the English tongue, which now bids fair to be the one universal language of the world. This *has also been done*. A small Instruction book, containing in English, Telugu, and Tamil full explanations of the symbols used in staff notation, is furnished together with the first issue for the guidance of those who are already acquainted with the first principles of Music. A more elaborate work, embracing the whole range of Musical literature in the West and East, with translations of Sanscrit slokas in Latin hexameters, is in contemplation, and will, it is hoped, be soon undertaken and finished.

The last stage of operations was to print and publish the whole in such a form as to accustom the people to the new methods gradually and steadily; but as delay and unnecessary outlay would result if this were left to be done in Europe, complete materials for a Music Press have been purchased for nearly Rs. 7,000 and it is proposed to print in Monthly Publications every description of Oriental Music that is worth preserving. A further outlay of nearly Rs. 3,000 has been incurred up to date as remuneration to Professional musicians and payment of Press and other establishments.

---

* Vide next page.

Besides all this the work involves the additional expenditure of no small amount of time, mental labour, and physical energy, and nothing but the co-operation of the public and the steady interest of the great can carry the enterprise to a successful termination. The labour of conceiving and working out the details of this gigantic scheme, as well as of transcribing the Music in European notation, has so far devolved **on a single individual,**—the undersigned—but it is only reasonable to expect that the whole country will now rise in a body, and help in pushing through the work as rapidly as possible as it is of a purely national character. It is however but seldom that the children of the soil unite together or join in hearty co-operation for the public good, and all that can be relied upon appears to be individual help and individual encouragement in recognition of individual effort and individual enterprise.

There is particularly one great service which can be rendered by influential Powers, Princes, Potentates and Patriots; viz., orders might forthwith be issued in view to enquiries of a searching character being made as to the whereabouts and other particulars connected with the most scientific and expert among the professional classes of musicians known to the Durbar. A systematic index could then be made of the various descriptions of Music they are acquainted with,—the prospectus annexed to the circular being taken as a guide and the index of Tyāgarājayya's 'Kritis' being adopted as a model for recording the various compositions of the great masters. With materials so prepared and digested, endeavours could be made to reduce to notation every piece of music with the help of competent European or other musicians on the spot. Should none be available the singers themselves might be induced to go over to the undersigned or to resort to convenient centres where facilities for writing in European notation exist. With the aid of the Instruction book supplied with the first issue, experts in the indigenous Art will be able within a few weeks to reduce all the music they know to European notation, and if the teaching of this system is introduced into all the Schools of Music now existing, the whole country will in a short time resound with scientifically correct music of the most refined and excellent description, while at the same time it will fully retain its unique, original, and national character.

It is impossible to expect that the undersigned can in every case have succeeded in securing the best living authorities for each class of Music; what is at first printed may be incomplete and inaccurate but addenda and corrigenda will be freely issued on receipt of suggestions for improvement; and these are earnestly invited.

It will thus be seen, that the project now laid before the public is not a crude undeveloped outline of what may hereafter be done, but presents on the face of it tangible and substantial evidence of the extremely difficult task already accomplished by the grace of ALMIGHTY GOD.

It is proposed first to take up and exhaust the Music of the South and then by degrees to proceed with that of Central and Northern India. Meanwhile it is earnestly solicited that lovers of the Celestial Art in all Presidencies may make special arrangements to ensure that materials are collected and reduced to a tangible form, so that nothing worth preservation may be allowed to fall a prey to oblivion and decay as in the past. It is absolutely essential to obtain complete historical records regarding the date and authorship of every piece of music as well as in regard to the works and lives of the great masters.

It is believed that their Highnesses the late Maharajas of Tanjore, Mysore and Travancore frequently convened representative gatherings of the highest classes of musicians and reduced to system all that had a tendency to degenerate; but it is not clear whether any written books were preserved as a monument of their deliberations for the guidance of future ages. Should any such works be forthcoming, it would be a vast help and save enormous trouble in connection with the present enterprise. Otherwise similar regatherings of savants on an expensive scale will be unavoidable and the results would by no means be so satisfactory, as the process of deterioration has advanced cent per cent with every successive generation.

But these are considerations which may well be postponed to a later stage of operations. It would be well to concentrate attention at present on the one important work of familiarising the people with the European system of notation. An immense blessing will be conferred on the masses, if all the great Powers, Princes, Potentates and Patriots of the land, will be graciously pleased to purchase and distribute a large number of copies of the whole publication gratis to educational and other institutions within their domains.

A. M. CHINNASWAMI MUDALIYAR, M. A.

8th December, 1892.

---

* Among the defects may be mentioned the want of accurate and authentic information as to
(i) the origin of the various derivative rāgas under each 'Mēḷa karta',
(ii) the *raison d'etre* for the nomenclature now adopted;
(iii) the sequence or order in which the several rāgas should follow each other; e.g., all 'varja' first, all 'vakra' next and both 'varja' and 'vakra' combined last of all;
(iv) the reasons why the same permutations and combinations of notes should not be admitted as legitimate in every 'mēḷa karta';
(v) the principles in accordance with which accidentals are introduced in such rāgas as 'Bhairavi, Mukhāri, Saurāshṭra, &c.,
(vi) whether such rāgas as 'Nāyaki, Mukhāri' &c., should fall under 'Mēḷa karta' No. XX. 'Naṭṭha Bhairavi,' or No. XXII. 'Karaharapriya', the classification adopted in most standard works being apparently erroneous.

PRINTED AT THE AVE MARIA PRESS, PUDUPET—*Madras.*

ORIENTAL MUSIC

IN

EUROPEAN NOTATION.

In the interests of indigenous Arts and Sciences, and for the greater glory of the nation at large, it is earnestly requested that the widest possible* publicity may be given to the accompanying Prospectus and Introduction, in connection with a Monthly Periodical under the designation of "Oriental Music," THE FIRST ISSUE OF WHICH IS HEREWITH CIRCULATED.

2. In a matter of this importance the hearty co-operation of all educated and influential native Gentlemen in the land is absolutely necessary, and it is hoped that they will sympathise cordially with the movement, and be good enough to invite the attention of all professional musicians and amateurs, whom they happen to know, to the facilities now afforded them for restoring the Music of the country to its pristine glory and fame. Every lover of Oriental Music should rejoice that, *Deo volente*, the time has come at last for perpetuating its masterpieces in "monuments more perennial than bronze and more substantial than marble."

3. From the most barbarous ages of antiquity, Music has been regarded in India as one of the necessaries of life, in the same way as air, food or water, and not as a luxury that can be dispensed with at pleasure. Not a single event of importance in public or in private life is solemnised without the sweet discourse of Music stealing softly and imperceptibly into the innermost recesses of the heart of every one present.

And yet, how very few are able to analyse its beauties and perfections from a scientific point of view? With the progress of civilisation and refinement of taste, every man of culture (including his family circle) has become extremely scrupulous and circumspect as to the purity of the atmosphere he breathes, the daintiness of the dishes he consumes, and the wholesomeness of the beverages he takes; every one of these necessaries of life is subjected to crucial tests, and the enjoyment derived therefrom is enhanced by the satisfaction afforded to the mind that nothing is amiss. It is so with Music; the pleasure of hearing it will be considerably intensified, if the listener be competent to identify its true character, to name every 'Rāga' sung before him, to gauge the merits of the performer, and to reject everything that is not really meritorious. For, as all that glitters is not gold, so all that is sung, however sweetly, is not scientifically correct, and to tolerate incorrect music is evidence of bad taste and imperfect educational training.

The object of the present publication is to provide every person proud of his education with the means of acquiring this proficiency, and to enable every child of his to discriminate between correct and incorrect music. At present, every little girl in the home of almost every educated native Gentleman in Madras and Ootacamund is an adept at the Pianoforte, and a complete mastery over the Divine Art will soon become a *sine quâ non* in the list of accomplishments indicating a man of culture.

4. The most erroneous notions prevail chiefly among the professional classes in the country as to the impossibility of reducing to European notation the various peculiarities in Oriental Music; but this is due to mere ignorance of the European system in which undoubtedly much greater facilities exist than in any other. It was solely owing to the absence of a clear notation that the music of the land has degenerated to such an extent; and this calls for immediate remedy, so that further deterioration may be arrested.

5. It is therefore requested that all professional musicians may be induced to take the first opportunity of consigning to European notation everything in their possession worth preserving; or, if this be impossible at their own places, that they may at least be persuaded to intimate to the undersigned what steps should be taken for their meeting him at an early date, and helping him towards the completion of the difficult work undertaken. Patriotic Local Officials will render a great service to the national cause by collecting through local enquiries, and furnishing to the undersigned

(i) an exhaustive list of expert Musicians within their range, together with full details of the classes of Music accurately known to them,

(ii) materials for complete Indexes of all melodies sung by them classified in the manner shown in the accompanying Prospectus and Index of Tyāgarājayya's 'Kritis' and

(iii) all authentic information obtainable for preparing a comprehensive history of Oriental Music, and Oriental musicians.

Professional singers should be made to understand the imperative necessity that exists for removing all doubts and imperfections in the several incoherent systems now in vogue; and however reluctant they may be to sympathise with this movement, which they cannot but regard with jealousy and suspicion, they should be encouraged by every possible means to help in the work of regeneration, which cannot be satisfactorily accomplished without their hearty co-operation, and which in the long run cannot fail to recompense them a hundred-fold.

6. It is hoped that no efforts will be spared by any lover of his country to enlist, in such a purely national cause, the sympathies of all his acquaintances, friends and devotees of the science. The rates of subscription proposed are low enough to place the publication within the reach of the poorest amateurs, and it is expected that every coupon herewith sent will be returned signed.

7. To save postage and ensure responsibility, it is requested that some trustworthy individual at each station or sub-station may undertake to distribute among the several subscribers at that locality the monthly issues forwarded in a single packet to his address, and to collect and remit the subscriptions in a lump sum to the Proprietor of the AVE MARIA PRESS, PUDUPET—*Madras*.

It is requested that every copy for which a subscriber cannot be found, may be returned to the Proprietor of the Press, within a month after the receipt of this packet which contains cop of the First Issue.

To.

ESQ.

A. M. CHINNASWAMI MUDALIYAR, M. A.

(CHIEF SECRETARIAT.)

8th December 1892 PUDUPET—*Madras*.

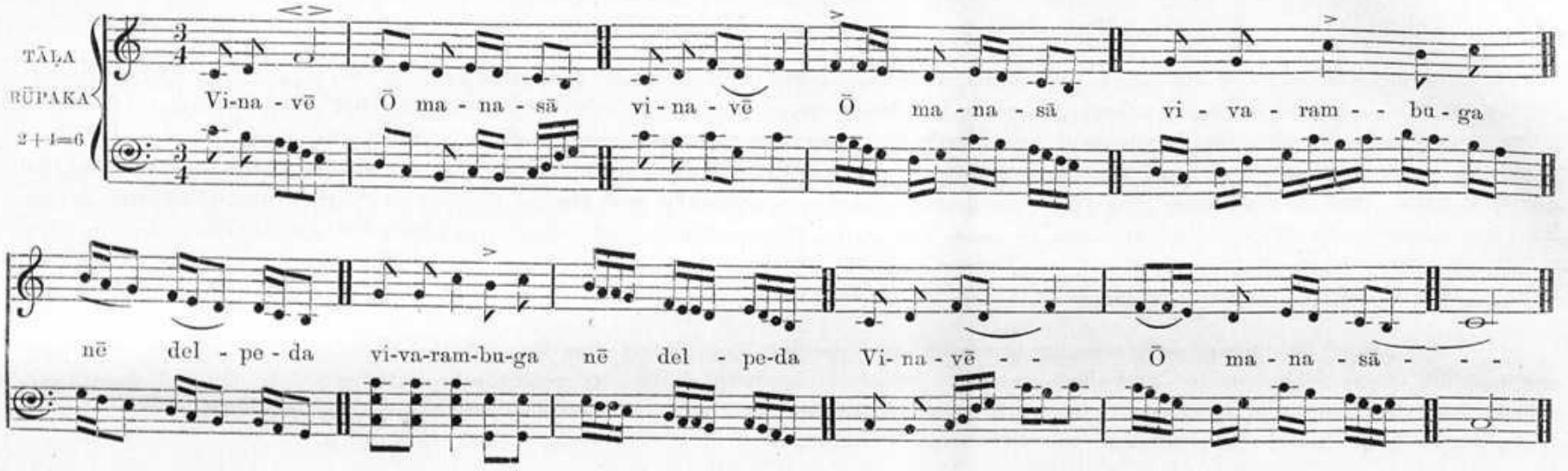
* Copies of the addresses forwarded to Native Princes and Europeans are annexed for information; the present Issue is circulated to Judges, Magistrates, Registration Officers, members of the Bar, &c.

ACCOMPANIMENT AND HARMONY.

Complaints have been received from those who have studied the European system of Music alone, that the melodies now printed are not provided with Accompaniments for the left hand in the Bass clef 𝄢.

In paras. 97 to 100 of the Introduction, full instructions have been given, regarding the mode of extemporising suitable and easy accompaniments for all Oriental melodies, without in any way infringing the all-important laws of MODES and MELODY-MOULDS.

For example, the following accompaniment may be put down for the left hand, in the first song of the present collection, "VINAVE O MANASA." It will be observed that great care is taken to adhere to the progression of notes in the AROHANA and AVAROHANA of the RAGA,-VIVARDHANI as entered at the commencement of the piece, and that all accidentals are jealously excluded:—



Hundreds of accompaniments of this kind may be framed in various styles; the individual genius and taste of each expert would be the best guide in such matters: it would be idle for the compiler to waste time or space over them, especially as he is convinced that European Harmony mars all the beauty and intrinsic grace of Oriental Melody.

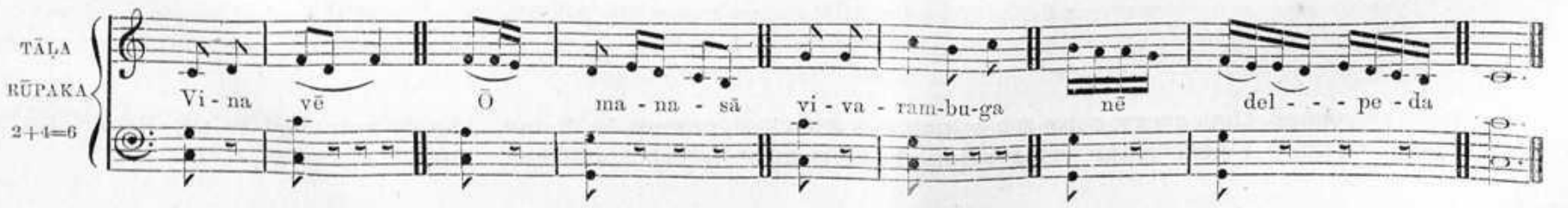
Cf. the following opinion in the Indian Journal of Education of January 1894:— "Harmony and division into bars followed; but really the ultimate result is quite as incongruous a mixture as would be the clothing of an Apollo in a swallow-tail coat and a top hat."

But for all practical purposes, and especially for beginners, the simplest course would be to do one of the three things, mentioned below, following the practice usually observed in native concerts.

(i) Play the melody itself with both hands, right and left, (or add the octaves also as in octave couplers, which will enhance the effect considerably,) throughout the piece. This is the best course.

(ii) Besides this, if desired, the SRUTI or fundamental notes, C and G ♪. ♪. may be kept down in the Bass section of a Harmonium, by means of small weights placed over the keys; C alone will suffice in most cases. To reduce the loudness of the drone thus produced, use a very soft stop for the Bass, such as SOURDINE, or DOLCE, but make the Soprano section as strong as possible.

(iii) Otherwise, strike the SRUTI notes (C and G) with the left hand, either simultaneously or alternately, at the commencement of every bar, or at the regular beats. This is the course adopted by VINA players who utilise the 3 side strings of the VINA for the purpose, thus:—



The laws of modern European Harmony, which recognise no RAGAS at all, and permit the interpolation of all kinds of artificial discords, with any number of accidentals foreign to the melody-moulds, are quite ill-suited for Oriental Music, and should never be engrafted on the pure and chaste indigenous system. There is really no necessity to fuse the two: each system has its own charms, and can be enjoyed best on its own ground.

A. M. C.

31st March 1894.

The following extract from the MERCHANT OF VENICE (Act V)

contains curious illustrations, which will be found to be

highly interesting, when applied to

Oriental Music.

LORENZO. * BRING YOUR MUSIC FORTH INTO THE AIR.
How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness, and the night,
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins:
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.—

JESSICA. † I am never merry when I hear sweet music.

LORENZO. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts
Fetching mad bounds, bellowing, and neighing loud,
Which is the hot condition of their blood,
If they but hear, perchance, a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze,
By the sweet power of music. Therefore, the poet
Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.—Mark the music.

PORTIA. * * * * * * Music! hark!

NERISSA. It is your music, madam, of the house.

PORTIA. Nothing is good, I see, without respect;
Methinks it sounds much sweeter than by day.

NERISSA. Silence bestows that virtue on it, madam.

PORTIA. The crow doth sing as sweetly as the lark,
When neither is attended; and, I think,
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise, and true perfection!—

---

* Yes: the object of the present undertaking is to bring forth into the open air that which lay concealed and neglected like the ruins of an ancient city buried in subterranean vaults; it is hoped that the debris will soon be cleared and the elaborate and beautiful structures underneath exposed to the public gaze.

† This is a remark often made by revilers of the Divine art, who having no music in themselves foolishly affect to despise it as a vulgar profession suited only for dancing-masters and dreamy idlers. Nevertheless proficiency in it was the pride of Princes from King David of old to His late Highness Kulaśēkhara Mahārāja of Travancore, and His Highness the Mahārāja of Vizianagaram K.C.I.E., of our own days. Let these revilers carefully study Lorenzo's reply, which is a sublime vindication of the claims of Music to the veneration and love of every immortal soul.

Jessica's remark will also be re-echoed by many a foreigner with the word "*Oriental*" substituted for "*sweet.*" But let him sit down, as Lorenzo requests, amidst the soft stillness of the night, when every kind of music sounds much sweeter than by day, and let him for the moment realise, that it is "your music of the house" Oh! India, that he is listening to; then remembering that nothing is good without respect, let him assimilate his heart to the conditions and conventions around him, for, unless he uses a little violence to himself he cannot fully enter into the spirit of the performance, or the peculiar circle within which the music ranges in each mode; therefore let him lay aside for a moment the prepossessions of his soul in favour of his own system, for whilst this muddy vesture of decay doth grossly close it in, he cannot hear anything else. So prepared, let him mark the music. He will then begin to appreciate what it is really worth and exclaim with Portia "How many things by season seasoned are to their right praise and true perfection!"

9

SCHEME OF TRANSLITERATION ADOPTED IN THIS WORK

AS WRITTEN IN **TELUGU.**			AS TRANSLITERATED IN **TAMIL.**			AS TRANSLITERATED IN **ROMAN.**			*APPROXIMATE EQUIVALENTS IN **ENGLISH.**
				VOWELS.					
Letters.	*Examples.*		*Letters.*	*Examples.*		*Letters.*	*Examples.*		*As in Letters Italicised.*
అ	అరాఠా	...	அ	அடாஅ	...	a	aṭṭhāṇā	...	comm*a*.
ఆ	ఆరభి	...	ஆ	ஆரபி	...	ā	ārabhi	...	*a*ll.
ఇ	ఇందు	...	இ	இந்து	...	i	indu	...	*i*n.
ఈ	ఈశ	...	ஈ	ஈச	...	ī	īṣa	...	mach*i*ne.
ఉ	ఉత్తరి	...	உ	உத்தரி	...	u	uttari	...	b*u*ll.
ఊ	ఊర్వశి	...	ஊ	ஊர்வசி	...	ū	ūrvaṣi	...	r*u*le.
ఎ	ఎందుకు	...	எ	எந்துகு	...	e	enduku	...	m*e*n.
ఏ	ఏమి	...	ஏ	ஏமி	...	ē	ēmi	...	pr*ey*.
ఐ	ఐదు	...	ஐ	ஐது	...	ai	aidu	...	*ai*sle.
ఒ	ఒక	...	ஒ	ஒக	...	o	oka	...	*o*ne.
ఓ	ఓర్పు	...	ஓ	ஓர்ப்பு	...	ō	ōrpu	...	b*o*ne.
ఔ	ఔను	...	ஔ	ஔனு	...	au	aunu	...	f*ou*nd.
				CONSONANTS.					
క	కన్నడ	...	க	கன்னட	...	ka	kannaḍa	...	*k*in.
ఖ	ఖమాసు	...	க	கமாஸு	...	kha	khamāsu	...	*kh*ān.
గ	గమక	...	க	கமக	...	ga	gamaka	...	*g*un.
ఘ	ఘననాయకి	...	க	கனநாயகி	...	gha	ghananāyaki	...	*gh*astly.
ఙ	పఙ్క్తి	...	ங	பங்க்தி	...	ñga	paṅgti	...	e*ng*lish.
చ	చలనాట	...	ச	சலநாட	...	cha	chalanāṭa	...	*ch*in.
ౘ	ౘక్కని	...	ச	சக்கனி	...	tsa	tsakkani	...	—
ఛ	ఛత్రధరి	...	ச	சத்ரதரி	...	chha	chhatradhari	...	*ch*ief.
జ	జయశ్రీ	...	ஜ	ஜயஸ்ரீ	...	ja	jayaṣrī	...	*j*ar.
ఝ	ఝర	...	ஜ	ஜர	...	za	zata	...	czar.
ఝ	ఝంకారి	...	ஜ	ஜங்காரி	...	jha	jhankāri	...	*jh*ansi.
ఞ	విజ్ఞాపనం	...	ஞ	விஞ்ஞாபனம்	...	gña	vigñāpanam	...	Italian *gn*.
ట	టక్క	...	ட	டக்க	...	ṭa	ṭakka	...	*t*ennis.
ఠ	ఠాణా	...	ட	டாண	...	ṭṭha	ṭṭhāṇā	...	u*tt*erly.
డ	డాలు	...	ட	டாலு	...	ḍa	ḍālu	...	*d*ivine.
ఢ	ఢక్క	...	ட	டக்க	...	ḍha	ḍhakka	...	*d*ungeon.
ణ	రమణ	...	ண	ரமண	...	ṇa	ramaṇa	...	nonsense.
త	తరంగిణి	...	த	தரங்கிணி	...	ta	taraṅgiṇi	...	*th*ink.
థ	థళుకు	...	த	தளுகு	...	tha	thaḷuku	...	*th*rob.
ద	దర్బారు	...	த	தர்பாரு	...	da	darbāru	...	*th*e.
ధ	ధన్యాసి	...	த	தன்யாஸி	...	dha	dhanyāsi	...	sid*h*out.
న	నవరోజు	...	ந	நவரோஜு	...	na	navarōju	...	*n*ut.
ప	పంచమ	...	ப	பஞ்சம	...	pa	panchama	...	*p*un.
ఫ	ఫరజు	...	ப	பரஜு	...	ppha	ppharaju	...	*p*ooh.
బ	బంగాళ	...	ப	பங்காள	...	ba	bangāḷa	...	*b*un.
భ	భవాని	...	ப	பவானி	...	bha	bhavāni	...	*b*other.
మ	మంజరి	...	ம	மஞ்சரி	...	ma	manjari	...	*m*an.
య	యదుకుల	...	ய	யதுகுல	...	ya	yadukula	...	*y*et.
ర	రమణి	...	ர	ரமணி	...	ra	ramaṇi	...	*r*ace.
ల	లలిత	...	ல	லலித	...	la	lalita	...	*l*et.
వ	వసంత	...	வ	வஸந்த	...	va	vasanta	...	*v*an.
శ	శహన	...	ச	சஹான	...	ṣa	ṣahāna	...	mi*sch*ief.
ష	షణ్ముఖప్రియ	...	ஷ	ஷண்முகப்ரிய	...	sha	shaṇmukhapriya	...	*sh*ort.
స	సరస్వతి	...	ஸ	ஸரஸ்வதி	...	sa	sarasvati	...	*s*in.
హ	హంసధ్వని	...	ஹ	ஹம்ஸத்வனி	...	ha	hamsadhvani	...	*h*unt.
ళ	పరిమళ	...	ள	பரிமள	...	ḷa	parimaḷa	...	f*l*ower.
—	—	...	ழ	ழக்கம்	...	ḻa	(French *ja*.)	...	*j*amais.
ఱ	ఱాయు	...	ற	ஆறு	...	ṟa	āṟu	...	wre*n*ch.
ౙ	వచ్చెన్	...	ன்	வச்சென்	...	na	vachchen	...	*n*ot.
క్ష	లక్షణ	...	க்ஷ	லக்ஷண	...	ksha	lakshaṇa	...	fac*t*ion.

* In most cases the English and Tamil equivalents are incorrect, but they are sufficiently approximate for the object in view.

Oriental Music

IN

EUROPEAN NOTATION.

INTRODUCTION TO PART I.

I. ORIENTAL MUSIC—A HIDDEN TREASURE.

Full many a gem of purest ray serene
The dark unfathomed caves of Ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the Desert air.

Grey's Elegy.

The sentiments of keen appreciative regret, which breathe through every syllable in these immortal lines of the Elegy, apply with their full force and pathos to many a precious relic of the ancient civilisation of India, but to none more aptly and appropriately than the priceless treasures and the spice-fraught balms of *Oriental Music*. They lie muffled up in unapproachable recesses darker than the caves of the Ocean and deeper than the heart of the Desert. Like the Golden apples of the Hesperides of old, they are guarded by the privileged few who have with difficulty gained access to them with all the jealousy and selfishness of Ladon. Meanwhile how many of these purest gems, how many of these fragrant flowers, how many of these golden apples have altogether ceased to exist, and have so been lost to the world for ever!

Yet, if regrets are idle, where is the remedy?

II. EFFORTS MADE TO REDEEM THE TREASURE IN SOUTHERN INDIA.

2. Herculean efforts are being made in every direction to extricate the poor remnants of the above mentioned treasures from the darkness of secrecy and from the labyrinths of intricacy by which they are environed; but notwithstanding the enormous amount of energy, time and money expended over the Sisyphean labour, very little has yet been achieved, which can be recognised as a satisfactory step towards redeeming these treasures from the dire fate of obscurity, oblivion and obloquy, to which they have hitherto been doomed, along with so many other invaluable monuments of Oriental skill and ingenuity.

3. Several * eminent scholars of the West have dived deep into the theory and the scientific aspect of the problems connected with the Divine Art as cultivated in the East, but though a few stray pieces have from time to time been set to European notation, no systematic attempt has yet been made to bring on record the real Music of the country in a complete and authentic form.

Several † manuals have appeared of late and still continue to appear in the Telugu language,—the sweet Italian of the East,—with efforts to reduce the Music of Southern India to some intelligible system of notation; but they are sealed books not only to the bulk of the Music-loving population of the world, but even to a very large proportion of indigenous amateurs.

---

* Vide Note A. Work already done for Oriental Music.
† Vide Note B. " " "

III. DIFFICULTIES TO BE SURMOUNTED.

4. It is not always possible to express in written language every idea springing in the human brain, in a manner sufficiently clear to all; nor can any written language reproduce the thousand variations met with in the articulation of the same sounds or the pronunciation of the same alphabetical characters,— much less can it convey the peculiar impressions produced by gestures and other graces employed by effective public speakers. It is so with Music of every description and of every country. None but Musicians who have made the attempt can fully realise the difficulties inherent to the task of clothing in any written language those intricate fluctuations and indescribable flexibilities of the human voice or those lofty flights and sublime aspirations of the human soul, which can be expressed only by the mighty song of the choirs of Cherubim and Seraphim above, and which no living creatures on earth save the denizens of the highest regions of the air are empowered to imitate. No notation however complete can fully or accurately delineate those magnificent fore-shadowings of eternal beatitude which fill the imagination of the composer in those happy moments of his highest inspiration; not a millionth part of what he then feels and thinks can he put down mechanically on paper; but when this has been done, the interpretation given of this skeleton by even the most intelligent and skilful artist necessarily differs from the rough outlines sketched out by the author; how widely it must diverge from his original ideal need hardly be mentioned.

5. These difficulties are far more insurmountable in the case of Oriental Music than in any other, because every MĒḶAKARTA and RĀGA,* to which the melodies belong, possesses a distinctive physiognomy of its own which defies depiction, and almost every note in these characteristic styles is accompanied by a peculiar flourish of graces and embellishments, and subtle sound-complications of diverse kinds. The simplest succession of notes in the gamut of each mode is rendered ornamental by delicate combinations with higher or lower notes appertaining to the particular ascending and descending scales in that mode, and these peculiarities are found to be invariably present in the execution of the most difficult and rapid movements as well as in the performance of the most elementary exercises. When the notes themselves are sol-faed, the names pronounced (*Sa, Ri, Ga, etc.,*) do not always represent the real sounds produced,—a cluster of notes being often given under one name or quite a false name uttered against a given sound. All the while the 'TĀḶA' or time is observed with the most scrupulous punctiliousness, notwithstanding the complexities of the measures, the rapidity of the execution, and the difficulty of the style of Music selected.

* Mēḷakarta = Mode.
Rāga = Melody-mould.

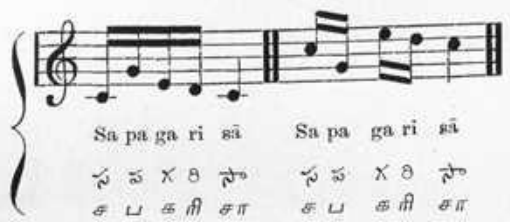
6. To reduce all this to notation and thus give a local habitation and a name to what may be described as floating in the air, or rather as fleeting with the wind, has been a labour of love to many a persevering devotee of the indigenous art; but, although the attempts hitherto made in this direction have undoubtedly contributed to minimise existing difficulties, it is to be regretted that very little justice has yet been done to the Art itself or to the great Masters who cultivated and refined it in the past.

7. Nevertheless, as it is considered to be some consolation, in the absence of a person esteemed, to possess his photographic likeness, and as an oleographic portrait taken from a photo is found to be still more acceptable even if it really lacks many a grace and perfection of the living original, so musicians of the land ought to be content with selecting the clearest and most expressive of all existing symbols used in Musical language, although these cannot reproduce with absolute precision the extremely subtle ideas of their brains or the deep pathetic emotions of their hearts. Which then is the clearest and most expressive system of all?

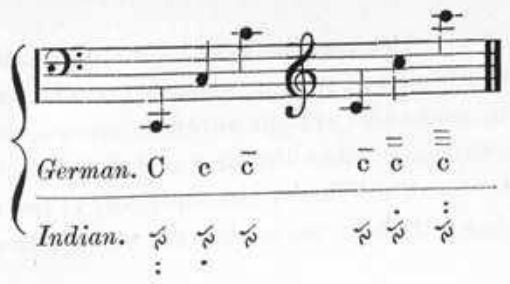
IV. VARIOUS SYSTEMS OF NOTATION—INDIAN, AND EUROPEAN.

8. *Indian.*—A multitude of purely indigenous devices exists and is found to be satisfactory for all practical purposes, but from the description given below, it will be readily seen that there are defects in them all and that most of them are comparatively crude and clumsy;—

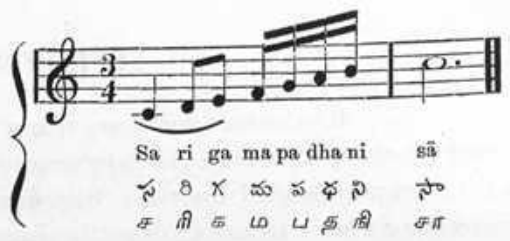
(*a*) in the CHHĀYĀ SVARA system, the names of the notes are written down in a straight line, thus, స స X ఠ స, without any ready indication to the eye as to whether they ascend or descend in the scale;—the actual position cannot be ascertained without a certain degree of mental effort, which it is of the utmost importance to avoid in Music-reading, as the *words* (SĀHITYA) have also to be taken in at the same glance with the *notes* (SVARA.)



(*b*) dots are placed above or below the names to denote higher or lower octaves;—this corresponds to some extent with the idea of the German *tablature* (in which short lines are used instead of dots) as shown in the margin. The ordinary range of all Vocal Music is however limited to 3 octaves and more than one dot is seldom found necessary; latterly it has been proposed to distinguish the three octaves by the marks **X, XX, XXX.**



(*c*) the duration or value of notes is represented by lengthening the alphabetical characters or adding commas; *e.g.*, if స represents the unit, స॰ = 2; స॰, = 3; స॰,, =4; and so forth; it is evident that very small fractions and very large multiples of the unit cannot be easily represented in this system. Of late circumflexes and dashes have been introduced in imitation of the European style *e.g.*, స ఠX మపధని స॰.



(*d*) to mark the signatures numbers are placed over the names; *e.g.*, there being three varieties of the note E in Indian Music, the lowest is marked as E No. 1; the next E No. 2 and the highest E No. 3; the F sharp is marked F No. 2. Instead of the numbers, strokes have been proposed thus:—A^{I}; A^{II}; A^{III}. But for purposes of sol-faing the names of the notes are retained unchanged although the sounds are altered so as to become sharp or flat according to the signatures of the MĒḶAKARTAS or Modes taken up.

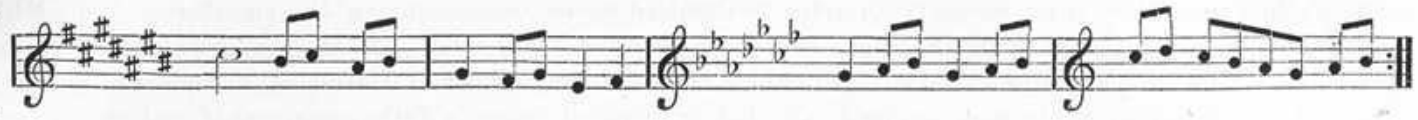
1	2	3	1	2
Ga	Ga	Ga	Ma	Ma
E ♭♭	E ♭	E ♮	F ♮	F♯

(*e*) a large number of special signs used for distinguishing the various descriptions of TĀḶAS, MATRAS etc., is found in theoretical works, but they are not suitable nor are they utilised for practical Music-writing.

9. *European.*—(*a*) TONIC SOL-FA NOTATION.—This corresponds in one sense with the CHHĀYĀ SVARA system described above, inasmuch as the names of the notes or rather their initial letters are used instead of symbols, but it differs in one respect, which is very important *viz.*, that the sounds represented by the written names do not vary, (as in the case of Oriental Music where the variations or VIKRITI BĒDAHAS of the notes are ignored,) but remain unaltered in accordance with the SOL-FEGGIO mode of singing; this system may be explained as follows:—

Whenever clefs other than the natural are employed, the scales are transposed into one and the same key (that of C ♮) for facility of reading; in other words, the nomenclature of the notes is so altered at each modulation from clef to clef, that the sounds produced, whenever the notes are sol-faed, remain unchanged and exactly represent the true character of the notes on the diatonic Major or Minor scale, without any reference to the key signatures marked at the beginning of the stave; *e.g.*, whether a piece is written in 7 sharps or 7 flats, it would be *sung* in the same way as if it was written in the natural key, though on an instrument it would be *played* exactly as *written* half a tone higher or lower :—

thus, the VARṆA in SAṄKARĀBHARAṆA may be written and played in staff notation in any of the 3 keys



but in Sol-feggio it would be always sung as follows:

Do Si Do La Si | Sol Fa Sol Mi Fa | Sol La Si Sol La Si | Do Re Do Si La Sol La Si

(i) In the notation adopted for this system, the names of the notes are written in a straight line;—thus; d : r : m : f : s : l : t : (the pitch being indicated by the names of the clefs inserted at the beginning of a piece or wherever a modulation into other keys occurs;) the mental strain in this case is somewhat reduced, but the difficulty as to position remains.

(ii) Short perpendicular lines are placed at the sides to denote higher or lower octaves thus :—$d^{|}$, $d_{|}$.

(iii) Dashes are added to express the number of units beyond the first *e.g.*, d— : — :

(iv) Accidentals are expressed by altering the names *e.g.*, de, fe, se, etc., for sharps and ma, la, ta, etc., for flats :—

It is interesting to note that this ingenious device should have suggested itself to Govinda Dikshita, who has introduced similar distinctions in the names of notes in some of his standard LAKSHAṆA GĪTAS—*viz*,—**Ra, Ri, Ru,** for the three varieties of D; **Ga, Gi, Gu,** for those of E; **Dha, Dhi, Dhu,** for those of A, and **Na, Ni, Nu,** for those of B. It is very unfortunate that this excellent artifice has not been adopted in common practice.

The chief Musical nations of Europe have also adopted different names for distinguishing the VIKRITI BĒDAHAS of the several notes; the following comparative table exhibits in one view their nomenclature as well as their mathematical values from a strictly scientific point of view. (N. B. The last column is inserted merely to show the corresponding Indian **names;** the notes are not identical with the European varieties printed in the same parallel columns, nor are their mathematical values exactly the same—vide remarks *infra* on MĒḶAKARTAS.)

No.	Nomenclature used in Harmony.	Signature.	Intervals.	Relative vibration No.	Ratio.	Italian names.	French * names.	German names.	English names.	Tonic Sol-fa names.	Indian names.
1	Tonic or key note ...	♭	Diminished first	·9200	25 : 23	Do bemolle	Ut bémol	Ces	C flat	...	...
		♮	First or unison	1·0000	1 : 1	Do	Ut	C	C	d	Sa — Shadjama
		♯	Augmented first	1·0417	24 : 25	Do diesis	Ut dièse	Cis	C sharp	de	...
2	Supertonic ...	♭	Minor second	1·0800	25 : 27	Re bemolle	Re bémol	Des	D flat	ra	Ra
		♮	Major second	1·1250	8 : 9	Re	Re	D	D	r	Ri — Rishaba
		♯	Augmented second	1·1719	64 : 75	Re diesis	Re dièse	Dis	D sharp	re	Ru
3	Mediant ...	♭	Minor third	1·2000	5 : 6	Mi bemolle	Mi bémol	Es	E flat	ma	Ga
		♮	Major third	1·2500	4 : 5	Mi	Mi	E	E	m	Gi — Gāndhāra
		♯	Augmented third	1·3022	96 : 125	Mi diesis	Mi dièse	Eis	E sharp	me	Gu
4	Subdominant ...	♭	Diminished fourth	1·2800	25 : 32	Fa bemolle	Fa bémol	Fes	F flat	...	...
		♮	Perfect fourth	1·3333	3 : 4	Fa	Fa	F	F	f	Ma — Madhyama
		♯	Augmented fourth	1·3888	18 : 25	Fa diesis	Fa dièse	Fis	F sharp	fe	Mi
5	Dominant ...	♭	Diminished fifth	1·4400	25 : 36	Sol bemolle	Sol bémol	Ges	G flat	sa	...
		♮	Perfect fifth	1·5000	2 : 3	Sol	Sol	G	G	s	Pa — Panchama
		♯	Augmented fifth	1·5625	16 : 25	Sol diesis	Sol dièse	Gis	G sharp	se	...
6	Submediant or Superdominant ...	♭	Minor sixth	1·6000	5 : 8	La bemolle	La bémol	As	A flat	la	Dha
		♮	Major sixth	1·6666	3 : 5	La	La	A	A	l	Dhi — Daivata
		♯	Augmented sixth	1·7361	72 : 125	La diesis	La dièse	Ais	A sharp	le	Dhu
7	Leading note or Subtonic ...	♭	Minor seventh	1·8000	5 : 9	Si bemolle	Si bémol	B	B flat	ta	Na
		♮	Major seventh	1·8750	8 : 15	Si	Si	H	B	t	Ni — Nishāda
		♯	Augmented seventh	1·9531	64 : 125	Si diesis	Si dièse	His	B sharp	te	Nu
8	Octave ...	♮	Perfect eighth	2·0000	1 : 2	Do	Do	c	C	$d_{|}$	Sa — Shadjama

* The origin of these names is traced to the syllables accented in the annexed Sapphic stanza; the first and last names were subsequently altered to **DO** and **SI** as being more convenient for vocal Music. (The last line is also written **S**ancte **I**oannes.)

UT queant laxis **RE** sonare fibris
MIra gestorum **FA**muli tuorum
SOLve pōlluti **LA**bii reatum
SAncte Joannes.

The Indian names signify Peacock, Ox, Goat, Heron, Cuckoo, Horse and Elephant, whose primitive sounds the notes are supposed to represent.

(*b*) NUMERICAL NOTATION.—The first seven numbers are used to express the seven notes *e.g.*, 1, 5, 3, 2, 1, for Do, Sol, Mi, Re, Do, with modifications for expressing the values, signatures &c. In the FIGURED BASS these numerals are placed one over the other to represent the notes forming the chords in harmony, but these are necessarily defective and need not be adverted to here in greater detail.

10. The adaptation of Alphabetical characters and numerals for the extremely complicated requirements of Music will thus be seen to be a clumsy expedient, as unsatisfactory as it is antiquated. A separate language with suitable symbols is absolutely necessary to ensure the required precision and perspicuity. It must be remembered that the necessity for sol-faing any piece of Music arises only at the first practices or rehearsals, and that the utility of retaining or pronouncing the names of notes disappears the moment the words or SĀHITYA are taken up; and although Oriental Musicians take a particular delight in combining the two,—SVARA-SĀHITYA—the additional facilities afforded by the existence of a complete set of symbols for placing before the eye every technicality of the Science cannot be overrated.

V. THE STAFF NOTATION SYSTEM THE BEST AVAILABLE.

11. Gigantic strides have of late been made in improving every form of sound-reproduction, as of life-depiction, and still greater perfection will certainly be reached within a short time. But for the purpose of incorporating the Musical literature of any nation in a written language, the European staff notation (originally invented by Guido and now written on 5 parallel lines) is undoubtedly the simplest and best of all the expedients hitherto devised, and for transcribing Oriental Music it is by far the most suitable. Like the Kindergarten system the staff notation symbols present readily to the eye every detail which in other methods has to be retained in the memory. The signs used are few, and when properly explained are easily understood. The position of a note, its value or duration, its signature, its amplitude or loudness, its sound-wave length or pitch, and its wave-shape, quality or *timbre*—in short, everything connected with it is represented by one and the same symbol, which is simple and clear, and the *tout ensemble* is seen at a glance. There is no room for doubt, conjecture, or hesitation of any kind, as in the Indian systems, on any of the numerous particulars which have to be borne in mind in Music-reading; then again there is no necessity to refer to standard works for ascertaining the signatures of the MĒḶAKARTAS or the ascending and descending scales of the RĀGAS before beginning a piece. Any one tolerably conversant with the first principles of this pictorial notation can sing or play at first sight and without the aid of a teacher or instrument any piece of moderate difficulty. The proficiency necessary for this purpose is soon acquired, all that is required being a little perseverance and steady practice for a few days in the beginning, and initiation into certain secrets, which at present are not known to all.

12. The diamonds of Golconda derive fresh brilliancy and lustre when cut and set in accordance with the laws of European workmanship; and whatever be the intrinsic excellence of indigenous perfumes, they are purified and perfected by European processes; in short, almost everything Oriental appears to better advantage in European garb; in like manner, the Musical gems and flowers of India will be better appreciated and admired in European jewel-cases and European flower-vases; and now that the languages of Europe have practically succeeded in supplanting the indigenous dialects of the country, the merits of Oriental Music will never be properly recognised until its best compositions are reduced to the most popular form of European notation. One great advantage to be derived by adopting this course is that Oriental Music will be placed permanently before the **eyes** of the whole world, instead of being addressed in a transitory form as at present to the **ears** of a few listeners assembled together with great difficulty at a particular spot,—in other words it will become universal and will no longer remain exclusive.

VI. ITS SPECIAL ADVANTAGES.

13. The special advantages which the staff notation system possesses, may be briefly enumerated as follows, for the information of those who are not acquainted with it;—

(i) the exact value, length or duration of each note is seen at a glance up to its minutest sub-divisions; *i.e.*,—what fraction or multiple it is of a given time adopted as the unit—the necessary modifications being introduced in the body of the note itself (head 𝅝 𝅗𝅥; or stem |) without recourse to the awkward device of lengthening or shortening inexpressive alphabetical characters; *e.g.*, how much more clearly and conveniently does this system reproduce the most intricate measurements of Time in the five Indian JĀTIS or Species? **For, assuming the unit to be represented by the Crotchet,** very large multiples and very small fractions may be expressed without limit as shown below :—

CHATURAṢRA	TRIṢRA	MIṢRA	KHANḌA	SANKĪRṆA
𝅝 = 8;	𝅝. = 12;	𝅝.. = 14;	𝅝 𝅗𝅥 = 10;	𝅝 𝅗𝅥 𝅗𝅥 = 18.
𝅗𝅥 = 4;	𝅗𝅥. = 6;	𝅗𝅥.. = 7;	𝅗𝅥 ♩ = 5;	𝅗𝅥 𝅗𝅥 = 9.
♩ = 2;	♩. = 3;	♩.. = $3\frac{1}{2}$;	♩ 𝅘𝅥𝅯 = $2\frac{1}{2}$;	♩ 𝅘𝅥𝅯𝅘𝅥𝅯 = $4\frac{1}{2}$.
♩ = 1;	♩. = $1\frac{1}{2}$;	♩.. = $1\frac{3}{4}$;	♩ 𝅘𝅥𝅯𝅘𝅥𝅰 = $1\frac{1}{4}$;	♩ 𝅘𝅥𝅯𝅘𝅥𝅰𝅘𝅥𝅰 = $2\frac{1}{4}$.
𝅘𝅥𝅯 = $\frac{1}{2}$;	𝅘𝅥𝅯. = $\frac{3}{4}$;	𝅘𝅥𝅯.. = $\frac{7}{8}$;	𝅘𝅥𝅯 𝅘𝅥𝅰𝅘𝅥𝅱 = $\frac{5}{8}$;	𝅘𝅥𝅯 𝅘𝅥𝅰𝅘𝅥𝅱 = $1\frac{1}{8}$.
𝅘𝅥𝅰 = $\frac{1}{4}$;	𝅘𝅥𝅰. = $\frac{3}{8}$;	𝅘𝅥𝅰.. = $\frac{7}{16}$;	𝅘𝅥𝅯 𝅘𝅥𝅰𝅘𝅥𝅲 = $\frac{5}{16}$;	𝅘𝅥𝅯 𝅘𝅥𝅰𝅘𝅥𝅲 = $\frac{9}{16}$.

N.B.—A dot placed after a note makes it half as long again so that it becomes $1+\frac{1}{2}=1\frac{1}{2}$ of its original value; a second dot adds half the value of the first dot or one fourth making the note $1+\frac{1}{2}+\frac{1}{4}=1\frac{3}{4}$; a third dot adds half the value of the 2nd dot making the note $1+\frac{1}{2}+\frac{1}{4}+\frac{1}{8}=1\frac{7}{8}$. Similarly each additional hook attached to the stem of a note reduces its value by one half so that if a single hook represents $\frac{1}{2}$; two hooks make $\frac{1}{4}$; three hooks $\frac{1}{8}$; and so forth.

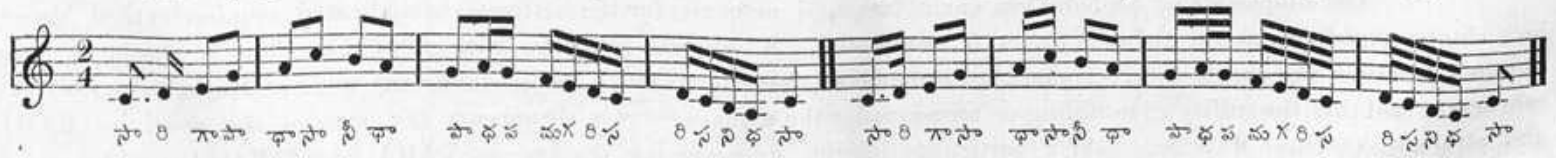
Having once imprinted on the memory the relations subsisting between the different forms of notes as given above, on the assumption that the *crotchet* ♩ is the unit, it would be easy to calculate their relative values under other hypotheses; *e.g.*, assuming the unit to be expressed by the **Semibreve** 𝅝 according to the practice in Germany where it is called the *whole* note, then $\frac{1}{2}$ will be represented by the **minim** 𝅗𝅥 or *half* note; $\frac{1}{4}$ by the **Crotchet** ♩ or *quarter* note; $\frac{1}{8}$ by the **quaver** or *one-eighth* note; 1/16 by the **Semiquaver** or *one-sixteenth*; 1/32 by the **Demisemiquaver,** 1/64 by the **half demi-semiquaver** and so forth. For the purposes of this publication the **quaver** ♪ is assumed to be the unit of measurement in accordance with the most recent style of Music-writing and the relative values are given in para *infra*, on the Indian TĀḶAS.

This convention under which the unit may be represeated by any of the symbols given above is one of the principal advantages possessed by the staff notation system *e. g.*, the same melody may be written in any of the following ways without interfering with the time* or accent.

I. Count by minims.—Met. 𝅗𝅥 = 144.

II. Count by crotchets.—Met. ♩ = 144.

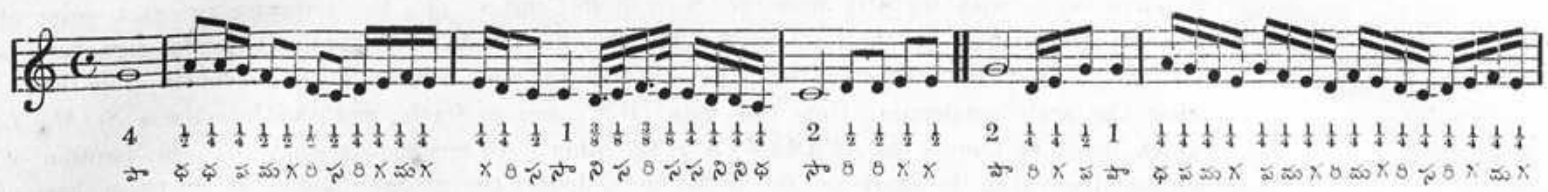
III. Count by quavers.—Met. ♪ = 144.



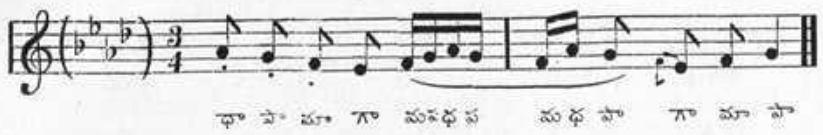
IV. Count by semiquavers.—Met. 𝅘𝅥𝅯 = 144.

* Or altering the time, it may be executed in four different KĀLAS or degrees of velocity.

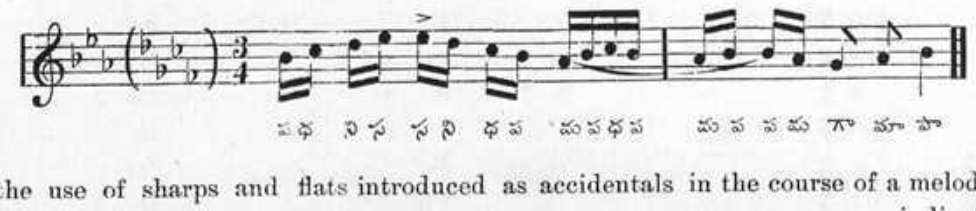
(ii) the relative position of the notes on the scale,—whether they belong to the MANDRA, MADHYA or TARA STHAYI,)—is presented to the eye in a tangible form, the five parallel lines practically serving to indicate the right place for each note and the exact distance from one another, as on the ascending and descending steps of a ladder, *e.g.*,—how much more expressive and definite is the rendering of the following song (NĀJĪVADHĀRĀ) in staff notation than in the Indian method, in which the names of notes are written in a straight line without any indication as to their exact position on the scale, the octave to which they belong, or their correct value?



(iii) the employment of appropriate signatures as inherent elements of the particular Mode or Rāga in which a song is written is kept steadily before the eye, as the symbols are repeated at the commencement of each stave; *e.g.*, in the mode HANUMA TŌḌI the notes D, E, A and B, are always flat; this will be indicated at the beginning of each stave within parentheses thus;



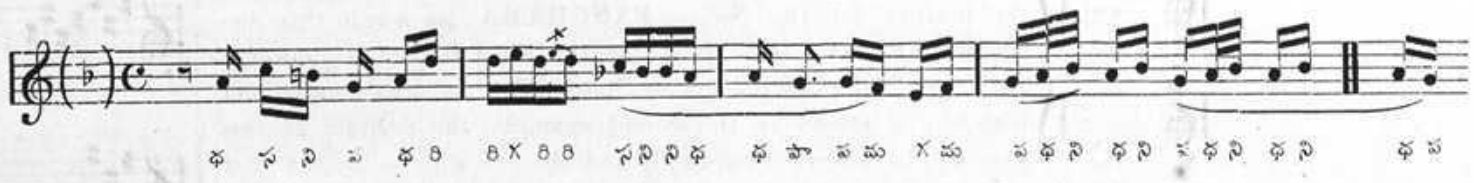
or when a piece is written in 3 flats, the key of E♭, the additional signatures required for Oriental Music will still be shown separately as before, thus;—



N.B.—TŌḌI melodies written in seven flats may be performed a semi-tone higher on the natural key, as the 4 sharps of the E ♮ clef, will be cancelled by the 4 flats of the rāga TŌḌI.

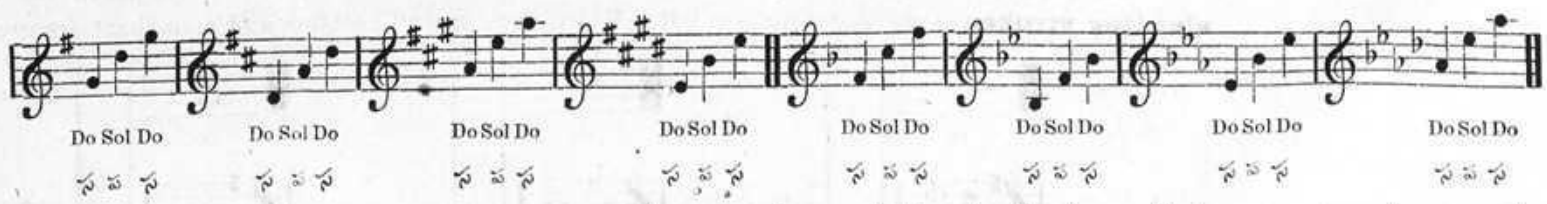
(iv) the use of sharps and flats introduced as accidentals in the course of a melody and the reversion to the original characters are indicated in the clearest manner possible, leaving no doubt in the mind of the performer as to which signature should be adopted at a particular stage;—*e.g.*, in the rāga KĀMBŌDHI, the B is invariably flat, but when a descent is made from C and B to G, omitting A, the B becomes natural under the rules, and this will be represented thus;—

♯	**Sharp** for raising a note by half a tone.
♯♯ or 𝄪	**Double sharp** for raising a note by a full tone.
♭	**Flat** for lowering a note by half a tone.
♭♭	**Double flat** for lowering a note by a full tone.
♮	**Natural** for restoring a note to its original tone, or for raising a flat note, or lowering a sharp note.



(v) the existence of various clefs or keys serves not only to determine the correct pitch at which a piece has to be sung, but also enables the artist to add colour, as it were, to his portrait, as certain keys produce an exhilarating and others an enervating influence over the listener; and as each of the numerous modes in Oriental Music possesses a peculiar feature and a characteristic beauty of its own, its adaptation to the appropriate key with strict regard to the emotions excited cannot but lend an additional charm to the Music itself, *e.g.*, the song in para (ii) above will, if played in two sharps, sound more vigorous and animated than in the natural key; on the other hand most of the peculiarly characteristic Indian modes are best reproduced by the three flats clef, E♭. These effects can however be fully realised only on instruments like the Pianoforte or the organ with fixed key-boards.

Although, for the convenience of reading and writing, a multitude of Clefs is commonly used in European Music, they can all be reduced, for purposes of sight-singing, to one and the same scale, which is called the **Natural** because all the notes therein are *played* on the Pianoforte on the white keys—without using any sharps or flats which are represented by the black keys. This process which is called **Transposition** is the secret of the Tonic Solfa system and will be found to be of very great use, especially for reading all European Music. Beginners in the Sol-feggio school need not therefore be frightened by the large number of Clefs in common use; for, when they are all reduced to the natural scale, the position of the notes on the stave will be found to be identical in most of the clefs *e.g.*, the **Do** falls on the first or lowest line on both the four sharps clef and on the three flats clef; similarly the key note falls on the second space on both the four flats clef, and the three sharps clef, as will be readily seen from the ṢRUTI notes given below for the most common keys.



When once this secret of transposition is mastered in a few keys, sol-faing in all others will become extremely easy; the only points to be well impressed in the memory by beginners are the following;—

(*a*) Three Clefs are now in common use; *viz.*, the *Do* clef, the *Fa* clef, and the *Sol* clef. The most important of these are however the *Sol* clef used in Pianoforte Music for the right hand, and the *Fa* clef used for the left hand.

Keys.	*Music.*	*Plain song.*
Sol Clef.	𝄞	
Fa Clef.	𝄢	
Do Clef.	𝄡 or 𝄠	

In juxtaposition to these keys, sharps and flats are inserted at particular places, solely to denote on keyed instruments the correct pitch at which a piece has to be played, as well as to bring the range of the Music within the compass of the five lines, without resorting to additional *leger* lines above and below the stave.

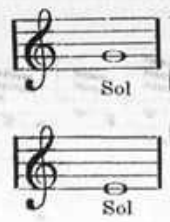
15

(*b*) When sharps or flats are inserted at the beginning of a stave, the clefs or key-signatures marked before them may be altogether ignored in sol-faing; for, the **last sharp on the right** is always the *Si*, (B, seventh or leading note,) and the **last flat** is invariably the *Fa*, (F or fourth from the Tonic or key note,) quite irrespectively of the key or clef printed at the head of the stave. Each successive clef with an additional sharp signature has for its key-note the fifth or *Sol* of its immediate predecessor *e.g.*, the diatonic major scale or the Natural key without any sharps or flats begins with the *Do*; the next clef with one sharp begins from the fifth or *Sol*; the following key with 2 sharps begins with the fifth from the *Sol i.e., Re,* and so on; the sequence or exact order of the sharps on the stave is remembered by the formula *Fa, Do, Sol, Re, La, Mi, Si.* Similarly the flat signatures progress by fourths; *e.g.*, the first flat (B ♭) occurs in the scale in which the key note is the *Fa* or fourth from the C; two flats come in when the scale commences from this note (B ♭) and so forth, and the formula is *Si, Mi, La, Re, Sol, Do, Fa,* which it will be seen is the APASAVYA of the other. To recollect in what cases the position of notes on the stave will be identical in the sharp and in the flat clefs, deduct the actual number of sharps in sharp clefs from 7, and the balance will be the corresponding number of flats in flat clefs; and *vice versa* as shown in the last columns of the sub-joined table :

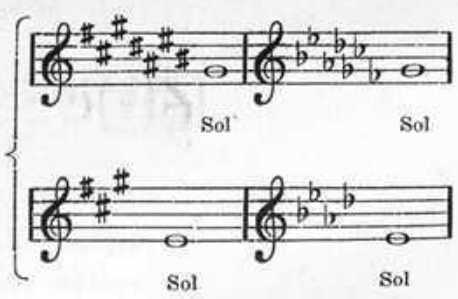
Keys with SHARP Signatures.					**Keys with FLAT Signatures.**				
Key-note.	*Its fifth.*	*Last sharp.*	*No. of sharps.*	*No. of flats.* *	*Key-note.*	*Its fourth.*	*Last flat.*	*No. of flats.*	*No. of sharps.* †
Do	Sol	*Nil*	*Nil*	7	Do	Fa	*Nil*	*Nil*	7
Sol	Re	Fa ♯	1	6	Fa	Si ♭	Si ♭	1	6
Re	La	Do ♯	2	5	Si ♭	Mi ♭	Mi ♭	2	5
La	Mi	Sol ♯	3	4	Mi ♭	La ♭	La ♭	3	4
Mi	Si	Re ♯	4	3	La ♭	Re ♭	Re ♭	4	3
Si	Fa ♯	La ♯	5	2	Re ♭	Sol ♭	Sol ♭	5	2
Fa ♯	Do ♯	Mi ♯	6	1	Sol ♭	Do ♭	Do ♭	6	1
Do ♯	Sol ♯	Si ♯	7	*Nil*	Do ♭	Fa ♭	Fa ♭	7	*Nil*

* Corresponding number in flat keys. † Corresponding number in sharp keys.

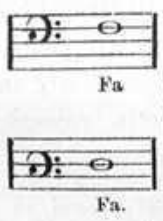
(*c*) If only the **G clef,** 𝄞, is used, and no sharps or flats are marked at all, as shown on the left hand margin, the



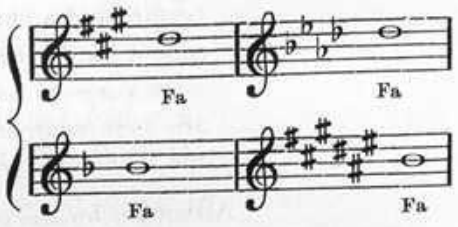
line, on which the **circular curve** in the centre falls, marks the position for the *Sol* or PANCHAMA; as a rule this distinguishing curve falls always on the second line. If however the curve falls on the lowest line, which is occasionally met with, as is shown in the second example, the position of this note will be altered accordingly and the *Sol* will be on the first line. Other clefs, in which the same lines for the *Sol* are maintained, are given for ready reference on the right hand margin.



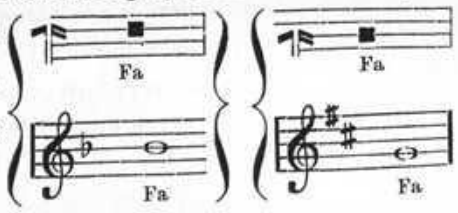
(*d*) In the **F clef,** 𝄢, the line which lies between the **two dots** indicates the position for the Fa or MADHYAMA.



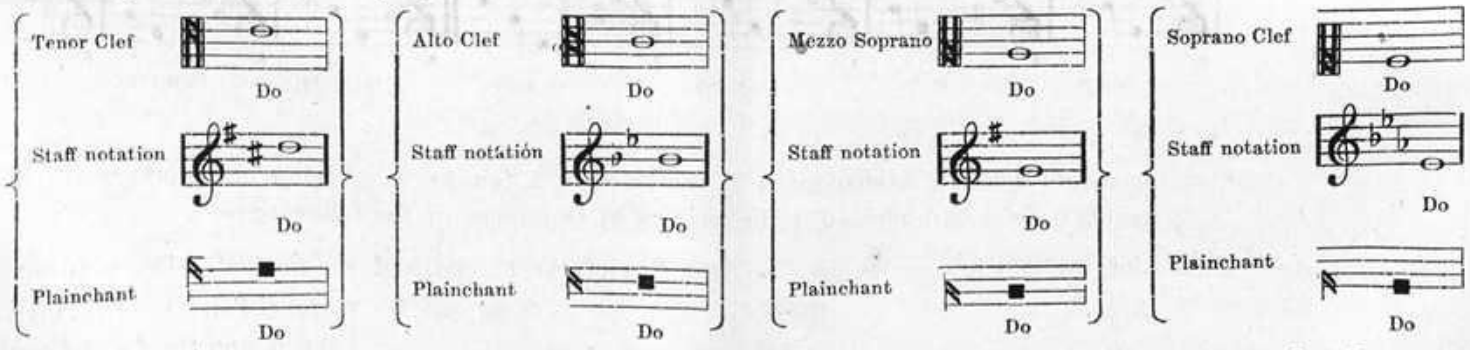
As a rule these dots are placed on the 4th line, and the key is known as the Bass clef; sometimes however the third line is made to fall between the two dots, so that the *Fa* is transferred to it: but in all cases the two dots form the distinguishing mark. Here again the position will be seen to be identical with that in several other clefs, as shown on the right hand margin.



N. B.—Gregorian Music or Plain song is written only on four lines; but it may be read and played in the same way as staff notation with five lines, **assuming that the top line (fifth) is omitted;** in the F clef of this system the distinguishing mark, 𝄢, is placed on the back of the key-signature, 𝄢, thus ;— 𝄢. It will be noticed that the position corresponds with that in the one flat clef and the two sharps clef.



(*e*) In the **Do clef,** 𝄡, the key-note or SHADJAMA invariably stands on the line on which the **bifurcations or slanting strokes** of the key-signature fall. Equivalents in staff notation and plainchant are given below :—



The key signature is also now written like a 𝄚; and the sign is placed on the stave in such a manner that the centre where the two diverging arms meet together always falls on the line which is intended for the **Do.**

It will thus be seen that the use of lines and spaces for marking the position of notes is a mere convention, and that there is no necessity to adhere to particular clefs or keys in writing the Music. If a melody descends to notes far below the lowest line, it is usual to write the music in a clef with the key-note higher up on the stave and *vice versa*. Beginners should familiarise themselves from the very onset to run through the scales in every conceivable position on the stave, by assuming the key-note to be on any given line or space.

(vi) and last, not least, the staff notation system which combines within itself the advantages of every other system affords remarkable facilities for expressing with precision the various GAMAKAS, graces, and embellishments so profusely employed in Oriental Music. Considerable misgivings and misapprehensions exist in the minds of indigenous amateurs as to the feasibility of reproducing these peculiarities in European notation; but in the first place it is forgotten that absolutely no facilities of any kind in this direction are available in the Indian expedients hitherto invented; then it is assumed that because on stringed instruments like the Violin and the VĪṆA certain sounds are produced by certain manipulations peculiar to those instruments, these sounds cannot well be reproduced on paper; here, again it is forgotten that the staff notation system is made up entirely of symbols and that these symbols can be multiplied without limit according to actual requirements, so as to express with perfect accuracy every variety of sound combinations or instrumental manipulations. Moreover, it does not follow that because the VĪṆA admits of higher notes up to a third degree being produced on the same frets, these sounds cannot be so analysed as to be represented correctly in writing. One of the chief aims of this publication is to carry to perfection this analysis and to bring on permanent record the results with the aid of suitable symbols in such a manner that there may be no doubt or hesitation of any kind as to what is intended.

VII. IMPROVEMENTS TO BE EFFECTED.

14. In regard to the last point, the staff notation system is susceptible of considerable improvement, quite independently of the fact that the requirements of Oriental Music necessitate the creation of a few additional symbols. The interpretations given for the signs now used for certain grace-marks, which are executed in different ways according to the practice in different countries of Europe, vary so considerably in the several standard works, that it will be better not to utilise these signs for Oriental Music, and to substitute instead exact notation in all cases. One great disadvantage arising from the adoption of this course will be that it will be hard to discriminate the more important and essential elements of a melody from what may seem its superfluous ornamentation; but the lesser of two evils has to be selected, and it is better to be precise at the risk of superfluity, than to be obscure or give room for doubt and hesitation while aiming at brevity and simplicity. Among the grace-marks which produce the latter effect may be mentioned the following:—

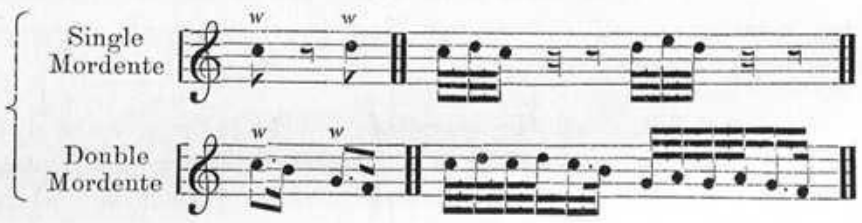
(i) The abbreviation *tr* for **Trillo** (which is of itself liable to be mistaken for *tremolo, tremolando or tremando*) is used for various kinds of **shakes,** in which *either* the note above *or* the note below is added for purposes of ornamentation; these shakes are performed in a multitude of ways, the groups often consisting of an odd number of notes which it is very difficult to execute: it is manifestly desirable to have a separate symbol for each kind of shake, whether it be *plain* or *turned*; e.g.,—

Written. Executed.

The same sign *tr* is sometimes used for the *Passing shake* or the *half trill* or the Italian *Mordente,* which is more correctly represented by the sign ʷ.

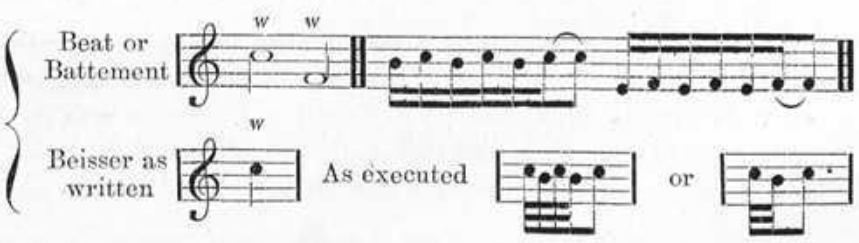
But here again the interpretations given vary in different works, as shown in the margin; and the sign ʷ is occasionally called the *double Acciaccatura.*

(N.B.—It is also confounded with the *direct* which used to be inserted at the end of a stave to show the position of the first note in the following stave.)



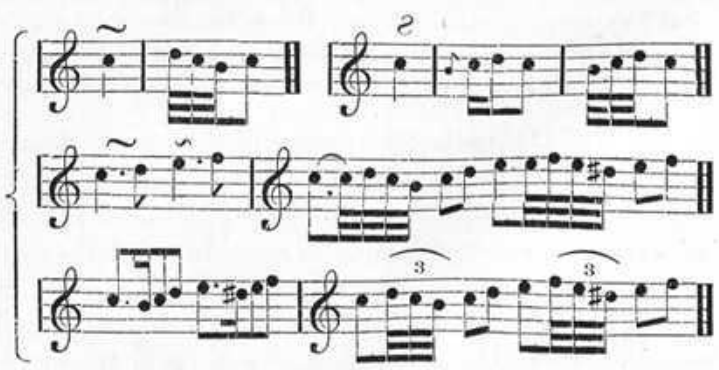
In all these shakes the note above is added for the necessary variations. In the two following cases, the shake is executed with the note below.

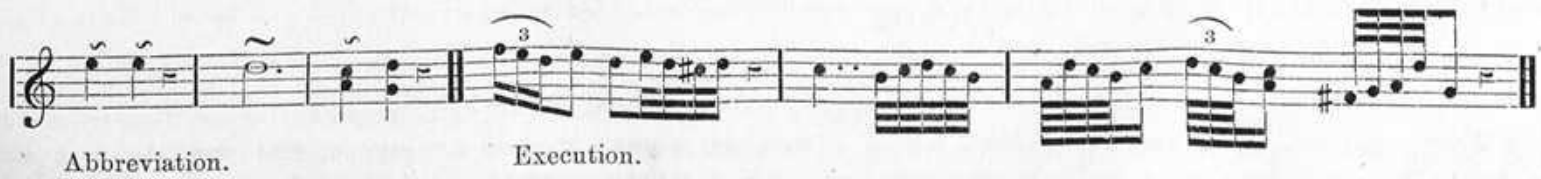
When the sign ʷ is called the *Beat* or *battement* the lower note is taken first and the principal note afterwards; in the German Mordente (Beisser) which is sometimes long and sometimes short, the execution is somewhat different as shown in the margin.



(ii) The sign ~ called a *Turn* or *Gruppetto* is executed with the note above and a semitone below. The *plain* and *inverted* Turns are distinguished by a change in position; but the turn between two notes or on the dotted note is executed in several ways, as shown in the margin though the difference is not very perceptible.

In several cases, however, exact notation would express much more clearly the composer's real intentions; *e.g.,* who could possibly divine that the abbreviation used in the subjoined example was really meant to represent the dreadfully complicated execution shown opposite to it?

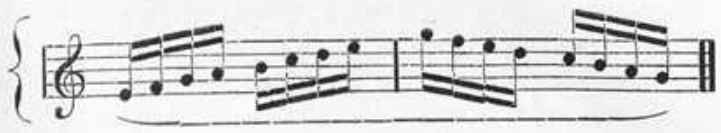




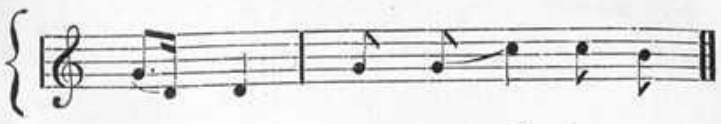
Abbreviation. Execution.

(iii) (*a*) There is hardly any difference between the *tie* or *ligature* ⁀ used for uniting or syncopating two notes of the same degree and the *slur* ⁀ ⁀ used for connecting notes of different degrees. A double tie ⁐ is used in this publication for tying notes of the same degree, as it exhibits more prominently all syncopations, which as a rule regularly recur at the commencement of each ĀVARTA, or main sub-division of a melody in Oriental Music.

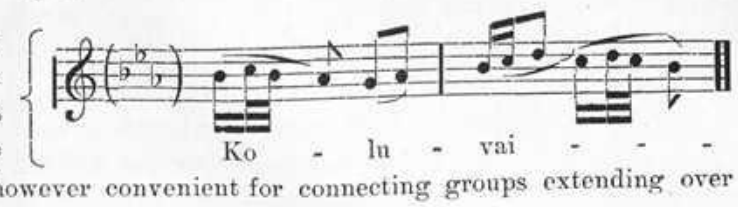
(*b*) The slur also means that all the notes connected by it are to be played in a *legato* style—blended together as smoothly as possible. For *legato* links the slur might be indented thus



(*c*) The same symbol is utilised for a *Portamento* (JĀRU) where two notes at some distance run into one another with a rapid flight (*glisse* or slide) over the intermediate notes.



(*d*) In vocal Music the slur is used to link together indiscriminately all the notes belonging to the same syllable. In the Indian systems of notation it is usual to repeat the last vowel until a new syllable is taken up. Both devices are unnecessary as the hyphens between syllables indicate this clearly enough. It is however convenient for connecting groups extending over more than one bar.



(iv) New symbols are required for expressing that peculiar style in Oriental Music called VAREK, wherein a succession of notes is sounded with a peculiar shake which is neither a combination of the notes above and below, nor a *tremolo* over the same notes; to express this, a special sign might be used, the quaver dashes being indentured as shown in the margin.

(v) The mark for a *diminuendo* or for a decreasing sound ⟍⟋ and that for a *rinforzando* or an accented or emphasised note > are nearly identical, differing only in size; to avoid this confusion, the sign is often printed thus ∧ ∨; but these are again liable to be confounded with the marks for bowing ⋀ or ⋁ used in Violin Music.

VIII. THE CO-OPERATION OF EASTERN AND WESTERN NATIONS ABSOLUTELY NECESSARY.

15. It is of the highest importance that influential members of the Royal Academy of Music in England, the Conservatoire de la Musique in France and similar institutions in other countries should unite together and establish with the concurrence of the most eminent Musicians of the day a different symbol for each kind of grace or ornament, which can then be uniformly adopted by all the nations of the world.

The aim ought to be not merely to reconcile the practice with the theory as at present understood, nor even to find out what the real intentions were of the great masters of the West who used these symbols; because it is clear that, in the absence of appropriate types, Music-printers have often substituted whatever signs were available in their type-foundries for the right symbols, leaving it to the good taste and proficiency of the performers to divine the authors' true intentions. The proper course would therefore be, first to write down in full every species of grace and embellishment which can possibly be produced by the human voice and by the various kinds of instruments—Eastern as well as Western—and then to assign a **separate symbol** for **each** variety of **grace.** Changes in nomenclature as well as differences in size are quite useless. All type-founders would then cast the necessary moulds and complete their schemes of Music-type-supply.

16. Besides the short comings above indicated, a voluminous dictionary of Musical terms borrowed from continental languages is found to be indispensable for expressing the wishes of composers, and even then the written Music is susceptible of diverse interpretations.

It ought therefore to be the honest and earnest endeavour of every lover of the Divine Art, Eastern as well as Western, to bring the staff notation system to perfection, first by removing all doubts connected with existing symbols and then by adding suitable ones for adequately expressing fresh Musical ideas and graces.

17. But it is to be regretted that while the uninitiated Western is unable to tolerate the so-called monotony and the absence of harmony which are supposed to be characteristic features of Oriental Music, the untrained Eastern is unable to appreciate the heavenly bliss that is centred in the "concord of sweet sounds" of which the Swan of Avon so sweetly sings.

But both the Western and the Eastern labour under misapprehensions.

IX. WHY EUROPEANS DISLIKE ORIENTAL MUSIC.

18. In the first place, it is very seldom indeed that the Western is brought face to face with anything really meritorious in the social phase of Indian life; for, real merit naturally retires more and more to the back ground in proportion to the effrontery with which worthlessness rushes to the front. How completely European gentlemen with the best of intentions are duped in this way as regards Indian Music may be gathered from the following extract from the pen of one of the most honorable and sterling Englishmen that ever set foot in India—himself an able musician,—who has honestly and disinterestedly devoted his whole life to the service of the country in various capacities:—

"I am quite ready to believe that there is more in Oriental Music than Westerns give it credit for. I know that it possesses very pretty melodies, and though, I confess, I for a long time thought, in spite of my wish to find the contrary, that anything like refined artistic Music was not to be heard, I must tell you that about a year ago [*sic, after 50 years' residence in the country*] I was most agreeably disabused of my fancy on hearing a Tanjore Musician, whom I met in the Railway, play and sing on one or two instruments. His execution was admirable, the melody charming, and his singing and accompaniment excellent."

19. Then, the Western is misled by the first appearance. The numerous incisions made for jewellery on the face of an Indian woman and the saffron paint with which it is commonly daubed are objects of horror to him at first sight, but sooner or later he begins to find them to be not despicable after all. The stolid massive exterior of Indian temples prejudices the casual observer, but presents to the careful investigator inexhaustible sources of delight in consequence of the real architectural beauty and archæological merit possessed by them. The rules enjoining most of the semi-religious observances of the country are readily stigmatised as superstitious and insensate, but are found on close inspection to be mere disguises for some of the best sanitary and hygienic laws ever framed by human legislation. The morbid creations of the poet's brain are hastily believed to be the dogmatic teachings of the national religion, and the literal interpretation appearing on the face of popular Lyrics and Canticles is taken to be all in all, the much deeper signification imbedded in what really prove to be some of the loftiest flights of poetry and devotion being altogether ignored.

20. It is so with Indian Music, which lies under a mask at present. Hitherto it has never been written or explained in a form which the Western can read or understand. When a KRITI is sung before him, he does not see on what principle or in accordance with what postulates the repetitions occur, and why variations such as he is accustomed to are deliberately excluded. All the while he is lost in admiration of the great perfection of style achieved by his own country-man—chiefly owing to his possessing a written language for his Music more capable of definite expression that any tongue he speaks in. He forgets that, while his great masters have the advantage of clearly seeing before their eyes what they compose and are therefore able to vary, improve, embellish and retouch their compositions without end, no such facilities have hitherto been available for Oriental Musicians.

18

21. Not only has the Eastern no written language of a sufficiently intelligible type for his Music, but he is barely able to understand much less to master the endless subtleties and intricacies of the Celestial art as cultivated by his ancestors; he is overwhelmed by his strenuous endeavours to retain in his memory and hand down to posterity the unwritten melodies of his great masters, most of which he has learnt solely by the ear and in a mutilated form. He therefore makes it a standing rule that every Musical phrase (consisting generally of a definite number of ĀVARTAS) should be repeated twice; and that every variation of this phrase called a SANGATI should be reiterated in the same manner. The bulk of these so-called variations are no variations at all—only a small fraction of the phrase (very often a single note or two) being subjected to changes at each step; this appears anomalous to a foreign ear, but every Indian who cares to hear the Music of his country knows when and where to expect repetitions and variations during the recital of a melody, and while the singer takes rest by falling back upon the first part of the refrain which recurs from time to time without alterations, and warms up to full vigour only where the variations are introduced, the listener understands why and wherefore the repetitions occur, and is moreover entranced by the meaning attached to the words so often repeated.

22. As for the composer himself, the absence of a pictorial notation screens from his view the frequency of the repetitions and fails to imprint on his mind the advisability of introducing further variations in such portions of the melody as remain unchanged. Moreover, the necessity to restrict his powers not only to the limited range of the human voice (2 octaves) but also to the limited capabilities of his students hampers him in several ways, and deprives his productions of the superior merit they would otherwise attain. For this reason, instrumental music which forms such a prominent feature of the European system has hitherto remained wholly unwritten, and nothing but what is used for vocal music has been recognised as the classical literature of the land even in indigenous publications on Oriental Music.

23. Another reason for the so-called monotony of Indian Music is the inexorable law, that the order or succession of notes in the Ascending and Descending scales of each RĀGA should never be departed from, and that none but the notes prescribed therein should be admitted into any composition even as accidentals. For further observations on this subject, *vide infra* on RĀGAS.

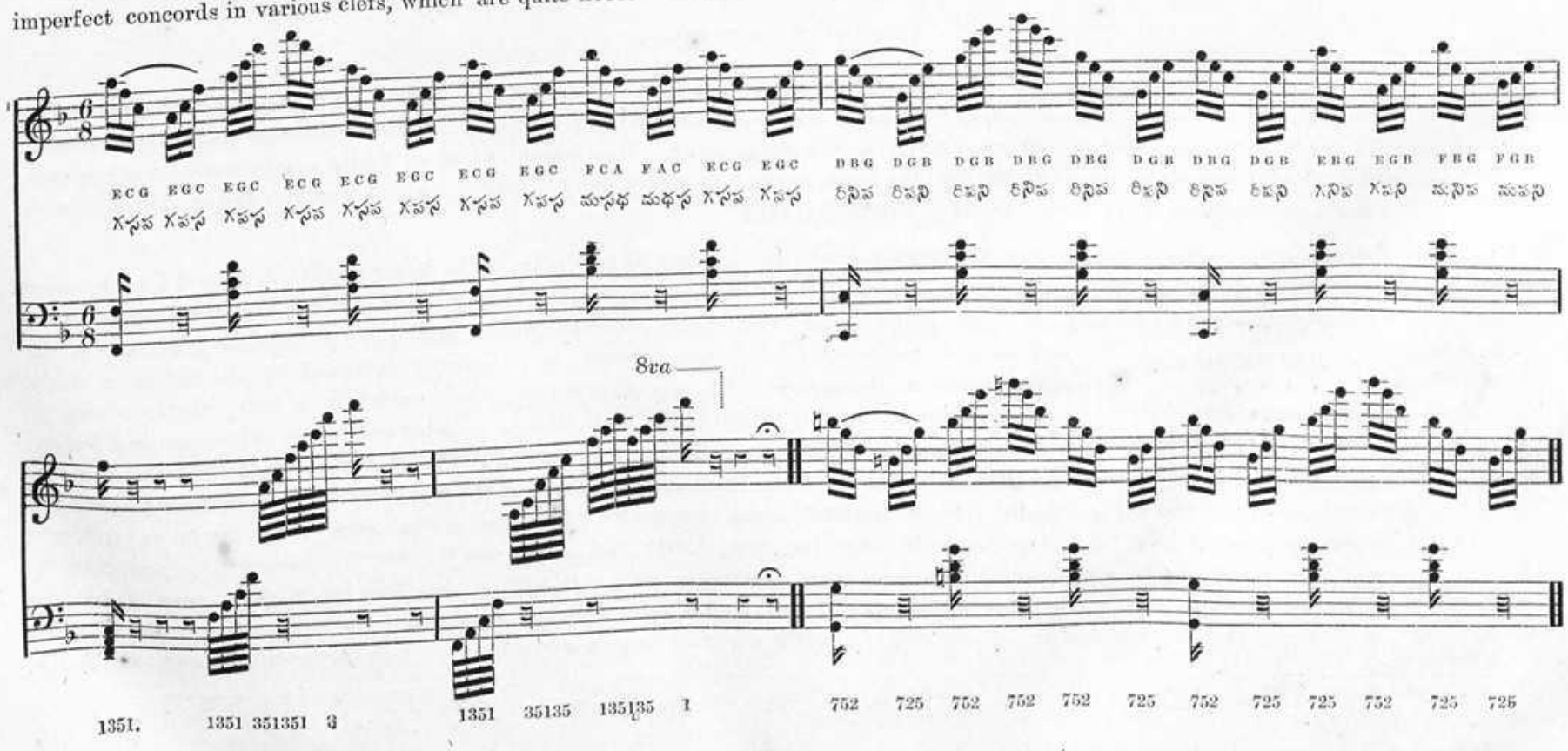
X. WHY ORIENTALS DO NOT APPRECIATE EUROPEAN MUSIC.

24. The unfettered use of accidentals in European Music is regarded by the KARNĀṬA musician as due to want of principle and system; for he has at his own disposal no less than 70 other modes or MĒḶAKARTAS and nearly a thousand derivative RĀGAS to which he can divert his attention when he is tired of what correspond to the European Major and Minor scales. These afford him sufficient pleasure and variety; and he is enraptured by the exquisite finish of the compositions themselves viewed as works of art from his own stand-point and by their strict adherence to the numberless rules and regulations governing them. He therefore views with special jealousy every attempt to tarnish the purity of *his* ideal of Melodic perfection by means of notes not admissible under his rules, and though he tolerates with chagrin a few exceptions ingrafted on his system by foreign admixture, he still regards them as exotic and irregular. Owing to his inability to read the Music as written in staff notation, he is puzzled by the frequent introduction of accidentals in European Music which seem to him to be unaccountable, and by the transitions into other clefs, which upset his notions of the true pitch or ṢRUTI; for though he himself occasionally modulates into different modes as in a RĀGAMĀLIKA, his key-note or ṢRUTI remains unaltered throughout, which is not the case in European Music.

25. There are no doubt serious drawbacks in the way in which the indigenous system is actually worked in practice by unprofessional and unscientific men, but these will be removed the moment a clear notation is adopted for the Music; notwithstanding these defects, the Oriental finds that the avenues to his heart are innumerable and the chords which are there struck and the passions excited are endless: he lies buried in an ocean of ever-varying delight created by his numerous modes and melody-moulds, and is unable to appreciate the more warlike and spirit-stirring excitement produced by a combination of simultaneous sounds however sweetly or concordantly arranged as in European Harmony.

XI. PECULIARITIES IN EUROPEAN MUSIC.

26. Considering* that the resources at the hands of the musician of the West are limited in the extreme,—for, except in a few particular localities where national tastes differ widely from the rest of Western Europe, there are only two modes in use (the Major and the Minor,)—the marvellous amount of fresh Music that has been produced and that is still being poured forth in unlimited abundance is simply bewildering. It is true that, for want of variety, the Western composer resorts without limitation to the copious and very often unnecessary use of accidental sharps and flats, and that, though he frequently modulates his melodies by transposition from one clef to another, the essential characteristics of the melody-types remain unchanged. It is also true that in instrumental Music, he flies through the whole range of the notes which produce harmony, (*viz.*, firsts, thirds, fifths and eighths—seconds, fourths, fifths and sevenths,—or firsts, fourths, sixths and eighths—as the case may be) from one end to the other of his Pianoforte with seven octaves, that he repeats these main notes simultaneously or alternately, modulating into different clefs at will whenever he is tired of repetitions, and that, as all the varieties he can introduce in this manner are confined to the two modes above named, he is obliged to divert his attention to the further development of harmony with imperfect concords in various clefs, which are quite irreconcilable to Oriental ears.


ECG EGC EGC ECG ECG EGC ECG EGC FCA FAC ECG EGC
DBG DGB DGB DBG DBG DGB DBG DGB EBG EGB FBG FGB
8va
1351. 1351 351351 3
1351 35135 135135 1
752 725 752 752 752 725 752 725 725 752 725 725

19

27. But there are inherent beauties in the system which deserve the unqualified admiration of all, while the great dexterity with which these beauties are brought into prominence with the aid of a multiplicity of voices and instruments, and the magnificence of the effects produced by these rich combinations as in an Orchestra, can never be duly appreciated, unless a close analysis is made of the great classical works of the West; each of these stands by itself as a monument of skill and ingenuity of the very highest order, and appears to be a Colossus of might and power owing to the plurality of forces brought together. Placed side by side with these productions, the greatest masterpieces of the East cannot but appear to sink into insignificance, owing to their singularly individual and unaided character,—however superior may be their intrinsic charm from a purely melodic point of view.

28. Anything like an analysis of the great classical works of Europe will be absolutely unprofitable at the present stage of musical development in India, and it will be sufficient if a few peculiarities in the music of the West as distinguished from that of the East be mentioned here as briefly as possible. It is needless to say that the most essential point of difference is the entire *absence* in the former of RĀGAS or melody-moulds which form the quintessence and *diagnostics* of the latter.

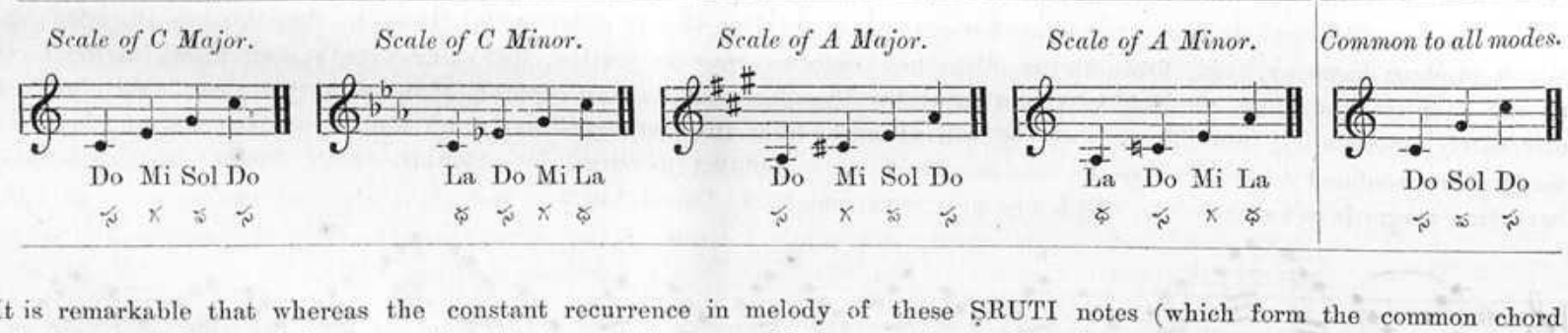
(i) *Modes.*—The only two modes recognised are called the **Diatonic Major and Minor scales.** In the former (which corresponds to MĒḶAKARTA No. 29) a semitone occurs between the *third and fourth* notes of the scale, as well as between the *seventh and the eighth.* In the latter which has three forms (corresponding to Indian modes Nos. 20, 21 and 23) the semitones occur between the *second and third* invariably, the *fifth and the sixth* occasionally in ascending and as a rule in descending, and between the *seventh and eighth* artificially by means of an accidental sharp introduced in ascending, chiefly for purposes of harmony so as to assimilate the cadence with that of the Major scale. *

The term *diatonic* is a misnomer as it implies that the scale should proceed by **full tones** alone, which is forbidden. There is evidently no reason why, for purposes of *Melody,* the semitones should not be placed at any other intervals than those named above. The musician of India utilises every possible combination and permutation of tones and semitones, and is particularly fond of scale No 8 (TŌḌI) in which the semitone occurs at the first interval of each tetrachord instead of at the last as in the European Major Mode; he is also madly in love with scale No 15 (MĀYĀMĀḶAVA GAUḶA) which has a semitone between every two consecutive notes of the tetrachords, with intervals of three semitones between D and E as well as between A & B. The musician of Europe discards the **tritone** (a succession of 3 full tones as from F to B) as a *Diabolus in Musica,* whereas the Indian mode No 65 (KALYĀṆI) the first tetrachord of which has no semitone at all, is considered to be one of the liveliest and merriest of the whole of the 72. Similarly intervals in excess of a full tone between two notes are not recognised as constituting elements of a proper scale in European Music,—the principal reason for this being that the established principles of harmony do not permit combinations with such intervals.

(ii) *Ascending and descending scales.*—The only distinction of this kind recognised in the Music of the West is in the most common form of the minor mode, where the upper tetrachord follows exactly the AVARŌHAṆA of Indian mode No. 20, while the ARŌHAṆA belongs to No. 29. In the Music of the East, no such variations are permitted in the same MĒḶAKARTA, in which the scales are uniform both in ascending and descending; in derivative RĀGAS however the succession of notes on the scale varies considerably—being either VAKRA or VARJA—but the signatures are not altered, except temporarily in certain purely foreign and exotic RĀGAS *e.g.,* SAURĀSHṬRA, KĀMBŌJI &c., in which a few accidentals are tolerated.

(iii) *Pitch* or ṢRUTI.—In European Music the ṢRUTI notes, sounded before beginning a piece to determine the pitch at which it has to be sung, always include the **third** or Mi (GĀNDHĀRA). This note is deliberately omitted in Oriental pitch-determination, because its signature varies in so many of the modes, whereas the notes SA, PA, SA, remain immutable and are applicable to all the 72 MĒḶAKARTAS. In European Music however it is precisely this **third** which is the characteristic note distinguishing the **Major** from the **Minor** mode,—being the ANTARA GĀNDHĀRA in the former, and the SĀDHĀRAṆA GĀNDHĀRA in the latter. This note also plays a most important part in Harmony.

Notes used for Pitch-determination in European Music. | **In Oriental Music.**



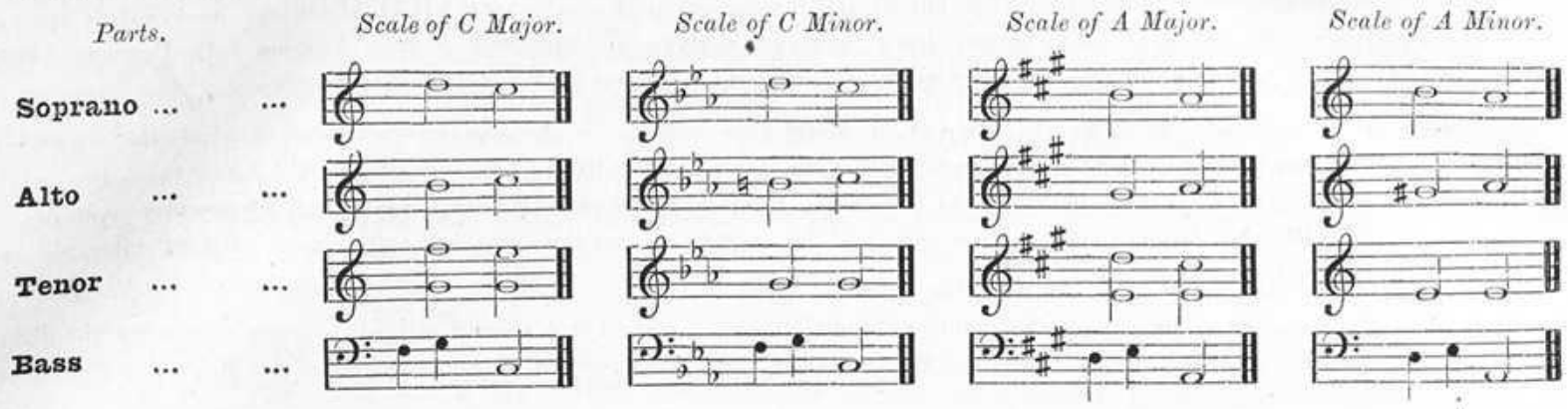
It is remarkable that whereas the constant recurrence in melody of these ṢRUTI notes (which form the common chord in harmony) is one of the most salient features of European Music—vocal as well as instrumental—this particular succession of notes is seldom found in any Oriental mode or melody-mould. The reason is that no RĀGA can be made up of less than five notes, whereas the notes Do, Mi, Sol, Do, however often they may be repeated in various positions and in various octaves make up only three notes, which cannot constitute a RĀGA.

(iv) *Perfect concord.*—The exquisite harmony, which is produced when the ṢRUTI notes of the Major scale C, E, G, and C are sounded *together,* is based on a fundamental law of nature, under which whenever the C is sounded its fifth and third are simultaneously introduced by means of *upper partial tones*; this appears to have been recognised by Oriental musicians in the very earliest stages of musical development, as is covertly indicated by the last lines of the **sloka** given in the margin, the true meaning of which evidently is that, whatever note be taken as representing the SHAḌJAMA or C, if it is sounded with some vehemence and feeling, it produces also its fifth or Sol. Similarly experts on the VĪṆA have often noticed the fact that the Mi is also heard on the MANDRA string whenever the Do is sounded, and that the higher Re is heard on the PANCHAMA string, whenever the Sol is sounded. It is this fundamental law which forms the ground-work of the European system of harmony in its simplest form; the chords Do, Fa, La, (first, fourth and sixth) and Re, Sol, Si, (second fifth and seventh) are mere inversions or repetitions of the same chord in another form. It will be seen from the table on page 3 that the vibration numbers of the ten notes constituting the Major and Minor scales are in the simple proportion of the 9 natural numbers, so that the combinations of any other notes will not produce such agreeable results the ratios being more complicated.

SHAḌJAM MAYŪRŌvadati
• • • • • • •
MAYŪRĀdaya ētēhi
Mattāgāyanti PANCHAMAM.

* For a fuller analysis of the Major and Minor modes, vide explanations below on MĒḶAKARTAS.

(v) *Leading note.*—To the European ear, the B ♮ or KĀKALI NISHĀDA, which is a semitone below the C or key-note, appears to furnish a more satisfactory cadence than any other and it is therefore distinguished as the **leading note,** in the sense that it *naturally leads* to the C. In the absence of other cadences equally if not more pleasing to the cultivated ear, such as are loved by Oriental Musicians, the necessity for a leading note is felt to be so imperative that it is invariably introduced even in the Minor mode, where the seventh or Sol is sharpened so that the cadences in both the Major and Minor modes may exactly correspond as shown below :—



This device is useful especially for purposes of harmony, where the principal parts are usually made to conclude simultaneously with the key-note. The essentially *characteristic* feature of a leading note has thus been made to consist in its being a semitone lower than the key-note of the scale to which it belongs, and a cadence without the leading note is considered to be imperfect. No such necessity is felt in Oriental Music, and the endings in some of the best Ecclesiastical chants of Europe sound more majestic and dignified when they are rendered, as originally intended, without the sharpening of the penultimate note. It is noteworthy that the vibration ratios of the *leading note,* B ♮, are more complex than those of B ♭ the favourite of Orientals * —being in the proportion of 8 : 15 against 5 : 9 ; the latter would therefore seem to be the more *natural* of the two, and quite as appropriate as the former for purposes of melodic terminations.

(vi) *Beginning and concluding notes.*—In European Music all melodies generally commence with some one or other of the ṢRUTI notes, **Do, Mi, Sol, Do,** or **La, Do, Mi, La,** as this facilitates part-singing ; the ending is generally as shown above under section (v) *supra,* the two principal Parts (*Treble and Bass*) closing invariably with the key-note.

In India, there is no definite rule, as regards the initial notes, those which give special colour to each RAGA being made more prominent than others. But every Eastern melody should as a rule close with the key-note C or SHAḌJAMA. Some singers delight in closing with the other ṢRUTI note, G or PANCHAMA, for the sake of variety, but this is technically incorrect and absolutely unnecessary. It is a mistake to suppose that an ending can be made on any note in Dravidian Music, and that the scales of RĀGAS can be reduced by transposition to any of the forms of the European Major and Minor modes, assuming the C to be on any note other than that really appertaining to the melody-mould ; and in every attempt to harmonise or provide an accompaniment for an Indian melody this essential characteristic which is the very soul and quintessence of Oriental Music should be religiously and sanctimoniously preserved.

(vii) *Rhythm.*—In Europe, greater attention is paid to simplicity and symmetry in the arrangement of Music ; the duration and values of notes are more or less uniform ; the subdivisions of time are easily counted ; and the accents are clearly established. In India, efforts are perversely made to complicate every one of these essential elements by all possible means ; syncopations are the rule ; VISHAMA TĀḶAS are mostly preferred ; emphases deliberately transferred to unexpected positions in the bar are specially indulged in ; in short, nothing is left undone which may be conducive to puzzle the hearer, confound the imitator, and render the acquisition of the art as difficult as possible.

(viii) *Time.*—The Western system recognises only two species of time *viz.,* the Common (Duple or Quadruple) and the Triple with combinations of these ; whereas the Eastern system has three more JĀTIS *viz.,* the Quintuple, Septuple and Nonuple. In European Music the measurement is always homogeneous and regular ; *i.e.,* whether the time is triple or quadruple, simple or compound, the beats fall evenly at equidistant intervals ; whereas in Indian Music the times are frequently mixed and the beats occur at unequal intervals according to the JĀTI taken up. On the other hand *Trioles, quintoles, septimoles* and *nonoles* † in Europe are executed respectively in the time of two, four, six, and eight notes of the same denomination, small figures being placed over them to indicate this, while in India the notes comprised in the combinations of the various JĀTIS are always of equal value, the beats alone determining how the division is made ; but *Triplets* &c., as such are seldom met with.

(ix) *Accent.*—In the Common time of European Music the first note or beat in a bar is accented and called *strong,* while the next is unaccented and called *weak* and so on. In Triple time the first beat is strong and the two next weak. In Indian Music the emphasis is laid on those notes on which the beats fall ;—except of course where the accent is transferred to other notes owing to either the length of syllables or other causes, according to the wishes of the composer ; for further remarks *vide infra* on TĀḶAS.

(x) *Modulation into other clefs.*—However short the melody, the Western is not satisfied unless somewhere about the middle of the piece some modulation into other keys is effected. The most common forms are the transitions from the C to the G Major clef (or other attendant keys,) and from any Major scale to its *relative or tonic* Minor ; the latter alone is a real variation of melody and is comparatively incomplete owing to the absence of a larger number of modes than two. For possible further improvements in this direction *vide* section XIV below.

(xi) *Chromatic and enharmonic scales.*—In European Music, continued successions of semitones both in ascending and descending often occur in melodic progressions though several octaves, and add a peculiar colour, charm and grace to the compositions ; and these scales are systematically practised by beginners both in vocal and instrumental music. In the Indian system no more than three semitones can succeed one another at a time, and these can occur only once in each tetrachord, at the following places, **Nu, Sa, Ra ; Sa, Ra, Ga ; Ru, Gu, Ma ; Pa, Dha, Na ;** and **Dhu, Nu, Sa,** (*vide* remarks below on MĒḶAKARTAS.) Purely Chromatic and enharmonic scales as such do not therefore exist in Indian Music.

---

* The signature ♮ for a flat was adopted expressly with a view to lower the fourth note in the scale of F by a semitone, and in Germany it is the B ♭ which is known by the letter B, the B ♮ being indicated by the letter H.

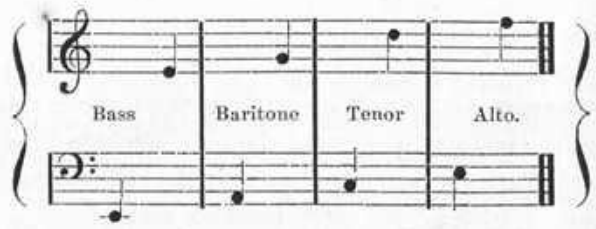
† Called also *triplets, quintuplets* &c.

(xii) *Quarter tones* and minor fractional intervals called *Enharmonics* form part of the Theory of Oriental Music, which deals with the doctrine of the 22 ŚRUTIS, but in practice they are now mostly employed as *graces* and embellishments and belong more to the class of voluntary deflections in vocalisation and instrumentation. It is an error to believe that intervals smaller than a semitone can enter into ordinary musical composition in Southern India. The division of the scale into twelve semitones as in the Pianoforte corresponds exactly with the arrangement of frets on the VĪṆA and all those delicate ornamentations introduced by special methods of fingering used for the latter instrument do not form part of the essential elements which alone are reproduced by musical notation, but should be classed as *Agrémens* or GAMAKAS to be expressed by special symbols, apart from those which can be noted down by strict analysis as explained on page 7 *supra*. In European Music Enharmonics are used chiefly in transitions or modulations from sharp keys to flat clefs and *vice versâ*.

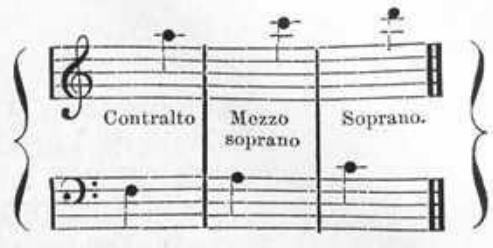
(xiii) *Progression of notes.*—Another important distinction consists in the sequence of notes in a melody, which proceeds more *by degrees* (*di grado*) in Oriental Music, following closely the ĀRŌHAṆA and AVARŌHAṆA of the scales, while the movement is more *by skips*, (*di salto*)—DHĀLU,—in the Music of the West. For this reason all elementary exercises called SARAḶI VARUSAS have hitherto been confined to continuous progressions of notes, more distant intervals not being taught as systematically as in the West.

(xiv) *Part-singing.*—The compass of male and female voices is clearly determined in the European system by the division into various Parts as shown below, whereas the Indian system combines all these varieties, in the Music for one and the same voice.

Voices of Men.



Voices of Women and Boys.



A clear distinction is however drawn in the latter between the normal, lower and higher octaves, and most melodies are divided into three parts, the first of which called PALLAVI or *Chorus* is generally confined to the Bass and Contralto compass while the ANUPALLAVI or the *Second chorus* almost invariably embraces the higher octaves of the Tenor, and the Treble or Soprano portions—the CHARAṆAS or *Stanzas* ranging within the spheres of the Baritone and Alto voices. The possibility of combining two or more voices of different pitch and of simultaneously assigning separate ranges to the several singers could not suggest itself to Oriental Musicians owing to the peculiar construction of their scales and the rules for ascending and descending prescribed for each RĀGA. The consequence is that the same melody ranges between the highest G and the lowest E, that can ordinarily be reached by the human voice.

(xv) *PALLAVI-singing.*—The facilities afforded by a written language in Europe have operated to some extent to encourage the tendency to neglect improvisation in vocal Music, which is justly esteemed as indicating the highest degree of culture and development in India, where it is revered as a separate art by itself—like BHĀRATA (BHĀvam, RĀga and TĀḶa). In this style of Music, which is called the PALLAVI (PAdam-Meaning of words; LAyam-Time; VInyasam-Variation) and which is attempted only by recognised experts, a stock subject is taken up—generally the first words of a well known song consisting of one ĀVARTA—from which the musician proceeds to extemporise variations without end, first confining himself within the limits of this ĀVARTA and reverting to the original theme at each step, in strict conformity to the requirements of the science, and then interweaving an elaborate net-work of labyrinthian meanderings around the principal theme, starting at different positions on the scale, intermingling SVARAS with the SĀHITYA, doubling and quadrupling the original time, changing the RĀGA and so forth. The existence of stereotyped melody-moulds facilitates improvisations of this character which are so original and variegated that the performer when encored is seldom able to repeat the same strain in the same way as he first sang it.

29. It will thus be seen that, while the main characteristic of European Music is the *Development of Harmony* or the *polyodic* style of composition, in a multitude of forms far more complicated than can be valued by Asiatics, the distinguishing feature of Oriental Music is the *Development of Melody* or the *monodic* style in even more complicated forms. In other words, the Music of the West exhibits the combined strength and wealth derived from Union and Co-operation, while that of the East displays the exquisite workmanship which can be produced by individual effort, notwithstanding the disadvantages resulting from exclusiveness, secrecy and isolation.

XII. PECULIARITIES IN ORIENTAL MUSIC — VARIOUS SCHOOLS.

30. Considering the prodigious number of nationalities and the diversity of provincial dialects in existence throughout the length and breadth of the Indian Empire, it should be no matter for astonishment if there be found any number of heterogeneous systems, as well as incongruous classifications in standard works forming the Musical literature of the land. The primary distinction is into two classes, MĀRGA (celestial) * and DĒSI (terrestrial); the latter is now broadly divided into HINDUSTANI and KARNĀṬA, the former representing the school established by HANUMA, and the latter the much more ancient and authentic system introduced by NĀRADA, the inventor of all Arts and Sciences. It is clear however that local tastes and methods of training have considerably upset the theories originally propounded.

In the extreme North, there is a system of six Rāgas and thirty-six Rāginis which are grouped together differently by different authors; in the West of India the divergencies are still wider, though the origin is traceable to the same source; in the extreme South only thirty-two are recognised as principal Rāgas, of which 8 are classed as PURUSHA and 24 as STRĪ, while a few more are designated by other fanciful names. Another classification is into 32 ancient and 42 recent Rāgas; all these are manifestly incomplete.

Of late the Hindustani element (which has itself much deteriorated owing to foreign admixture) has been ingrafted on the Dravidian modes to an alarming extent, so that it is a matter of no small difficulty to distinguish the purely classical from the adulterated systems. The tendency is at present to demolish all system and to sail clear of all trammels rules and regulations imposed by the ancient framers of the science; but it is evident that this is not the proper method of effecting reform or ensuring progress. Each system should be taken up separately by itself, and while its true original and individual character is jealously maintained, it should be divested of all useless encumbrances and incrustations which obstruct or retard improvement.

* The origin of the Divine art is traced in India to the SĀMA VĒDA, the first principles having been taught by BRAHMA himself to BHARATĀCHĀRYA, who in turn imparted a portion of his knowledge to TUMBURU and NĀRADA. The art was divided into DĒVA GĀNA (Music for celestials) RĀKSHASA GĀNA (that for the giants) and MANUSYA GĀNA (that for men.) The last which represents but a small fraction of the whole, after distribution to other creatures such as Birds etc., is what is now recognised as the Music of the earth.

DRAVIDIAN OR KARNĀTA SYSTEM.

31. In the present publication, what is usually termed the KARNĀTA system will be taken up first and exhaustively dealt with, being by far the most systematic, complete and authentic. This system recognises seventy-two different *Modes* called MĒḶAKARTAS, and about 1,000 stereotyped *Moulds* of composition denominated RĀGAS. The former determine the appropriate key-signatures to be adopted in the case of each melody in Oriental Music; the latter indicate the exact family-group to which it belongs; the former are classed as JANAKA or generators and the latter as JANYA or derivative styles; the ascending and descending scales (ĀRŌHAṆA and AVARŌHAṆA) in the former are always complete and regular (SAMPŪRṆA); but they are not so in the latter. (Vide para *infra* on RĀGAS.)

32. MĒḶAKARTAS *or Modes or Primary scales.*—The various modes employed by the various nations in Europe at various epochs, put together, form but a small fraction of the 72 progressive scales which have been steadily used in India from time immemorial. These modes are framed on the principle that every possible combination of notes, which a refined ear can tolerate, should be admitted in the formation of the scales, so that not even an iota out of the enormously rich store-house provided by Nature for creating emotional and sensorial effects may be left unutilised. But before dealing with these, it would be interesting to examine the principles underlying the construction of the Indian Gamut. It would not be possible and even if it were, it would be exceedingly tedious to enter into full particulars regarding the scientific aspect of the questions relating to the doctrine of ṢRUTIS and the numerous other intricate details closely connected therewith. Nothing more will accordingly be attempted here than a rough outline of the general principles which ought to be borne in mind in reading the Music now published. Reserving also for future analysis the distinction between diatonic chromatic and enharmonic intervals recognised in the European system, as compared with the numerous shades of tone-modulation appertaining to particular RĀGAS in Oriental Music, the constituent elements of the Indian Gamut may be described as follows.

33. SAPTA SVARAS.—All Musical sounds fall under seven notes, the lowest of which is called SHAḌJAM as it forms the foundation for the other six. This note repeated at the end makes up a complete octave of eight notes. The scale thus formed is divided into two halves or tetrachords, each tetrachord being composed of four notes or SVARAS, the first and last of which remain immutable while the two intermediate ones are alone liable to variations. The nomenclature usually adopted is given below:—

First or lower tetrachord **Sa Ri Ga Ma** *Second or upper tetrachord* **Pa Dha Ni Sa**

34. These syllables are abbreviations for the names given in the undermentioned SLŌKAS, which explain how the pitch of the notes was originally determined by the RISHIS of the forest from the sounds of various Birds and Animals uttered at particular seasons and times. Although these would fall more appropriately under the chapter on the "Curiosities of Oriental Music," a full description of them is given below, as they illustrate to some extent how the 7 notes have been expanded into the 12 semitones of the VĪṆA and the Pianoforte, which again have developed into the 16 different varieties recognised in the Indian Gamut.

Atha **SAPTA SVARĀ** ṇāncha pramāṇāni mayōchyatē	**Shadjam** MAYŪRŌ vadati	Names of notes	Sounds produced by the	European equivalents
ĀRDRĀYĀM ghana nirghōsha kālē **sikhi** mahāravam	GĀVŌ **Rishabha** bhāshaṇaha			
Tat **SHADJAM** iti samprōktam rushibhih svara vēdibhihi	AJĀ vikantu **Gāndhāram**	**Sa**	Peacock	**C**
VATSĀKARSHAṆA vēḷāyām **gō**nāda **RISHABHAM** matam	KRAUNCHAH kvaṇati **Madhyamam**	**Ri**	Ox	**D**
SAMŪHA pyahirēkēna **mēshēna** parirāvitam	Pushpa sādhāraṇē kālē	**Ga**	Goat	**E**
Tat **GĀNDHĀRAM** itigñēyā rāgagñai munisattama	PIKAH kūjati **Paṅchamam**	**Ma**	Heron	**F**
JALADĀGAMA vēḷāyām sarastīram vihāyacha	**Dhaivatam** hēshatē VĀJĪ	**Pa**	Cuckoo	**G**
Anyasthalēchasamprāpta **kraunchārā**vancha **MADHYAMAM**	**Nishādam** brumhatō GAJAHA	**Dha**	Horse	**A**
VASANTAKĀLĒ samprāptē vruksha ṣākhāvarōhaṇē	Mayūrādaya ĒTEHI	**Ni**	Elephant	**B**
PALLAVŌDANA vēḷāyām **pikah** kūjati **PANCHAMAM**	Mattā gāyanti **Panchamam.**			
SKHALANĒ VAHAN**ēsvasya** hēshitam **DHAIVATAM** matam				
ANKUṢA kshatakālēcha tuṇḍa mugthāpya brunhitam				
Gaja svanam **NISHĀDH**ēti kathyatē svara vēdibhihi				
Unaischa samakālaischa sruti bhēda mavāpnuyāth.				

N.B.—The probable meaning of the last two lines of the second **Sloka** has already been adverted to (vide para 28 iv. *supra.*)—viz.,—whenever a sonorous chord is set in vibration it produces not only its octave but also the fifth from this octave and other cognate sounds. The last line of the first **sloka** explains why any additional notes besides the original seven should have come into existence at all.

Sa is the sound produced by the Prince of Birds, the Peacock, at moments of exultation and rapture, *i.e.*, when the clouds gather in the sky with a low moan portending the commencement of the rainy season, which is the period of its highest joy and happiness.

Ri is the low of the Cow in calling for her calf, dragged away from her.

Ga is the bleat of the Goat in the midst of the flock, calling for the aid of his fellows.

Ma is the cry uttered by the Heron, seated on the bank of a pool, on seeing the gathering of a cloud and anticipating an inundation which would force her to flee elsewhere for safety.

Pa is the note sounded by the KŌKILA—the Indian Nightingale—at spring tide, when after a silence of six months, it hails the brightest period of the year and tastes the first sprouts of the new season with an ebullition of joy.

Dha is the neigh of the Horse at the moment when his rider approaches him for a drive, or descends from him after his work for the day, when he is anxious to have his usual meal.

Ni is the yell of the Elephant with his extended proboscis when the Mahout attacks the back of his head with his scimitar.

35. It is curious that the most important notes of the scale, viz., the Key-note, its Fifth above and its Fifth below, (C, G and F) are identified with the sounds produced by Birds, the Peacock, the Heron and the Cuckoo, and the rest with those of Animals. Again only the Key-note and its Fifth, (C and G—ಲಯ ಲಂ and ತಯ ಲಂ—Beauty and Melody—Symmetry and Harmony), which remain unchangeable in Oriental Music, are represented by sounds produced on *joyous* occasions, while the others are stated to be cries uttered at moments of fright, pain or anxiety. The increase in the size of the animals towards the end, concurrent with the increase in the pitch of the notes and culminating in the huge cry of the largest of Indian quadrupeds, is also noteworthy.

The last line of the first **sloka** shows that besides the sounds enumerated therein, other notes higher and lower are produced by the same living beings, which represent VIKRITI BHĒDAS, and which are called sharps and flats in European Music.

36. VIKRITI SVARAS.—The number of variable sounds within an octave which could be clearly distinguished by the refined ear was found to be about twenty-two as shown below; but as a good number of these could not produce pleasing melodic effects when taken together in succession, some had to be rejected and some retained; while a few of the latter had to be treated as more or less identical with others for purposes of determining the position of frets on the VĪṆA. (In the subjoined statement, the names of the 22 ṢRUTIS are given merely for purposes of comparison; it will be seen that they are not identical with the other names in common use, and that even their redistribution under the 7 main notes, in accordance with the marginally noted **sloka,** differs from the ordinarily accepted division into semitonic intervals, comprising the PRAKRITI and VIKRITI BHĒDAS.)

CHATUṢ CHATUṢ CHATUṢ CHAIVA
ṢHAḌJA MADHYAMA PANCHAMĀHA
DVĒ DVĒ NISHĀDA GĀNDHĀRAM
TRI STRĪ RISHABHA DHAIVATAM.

Sapta Svaras.	Prakriti.		Vikriti.			Total number of varieties.	Varieties retained. Govinda Dikshita's nomenclature.	Approximate European equivalents.		Names of the 22 ṢRUTIS more or less corresponding to these varieties.
	Distinct notes.	Identical with others.	Notes Retained.		Notes Rejected.			Syllabic.	Alphabetical.	
			Distinct notes.	Identical with others.						
1	2	3	4	5	6	7	8	9	10	11
1. Shaḍjam Sa	...	...	...	...	Achyuta	1	...	To	C Flat	**Sa** Tīvra
	Suddha	...	...	...	...	2	Sa	Do	C Natural	Kumudvati
	...	...	...	...	Chyuta	3	...	Tē	C Sharp	Manda / Chhandōvati
2. Rishabham Ri	...	...	...	...	Sādhāraṇa	4	...	...	...	**Ri** Dayāvati
	Suddha	...	...	...	...	5	Ra	Ro	D Flat	Ranjani
	...	...	Chatuṣruti	...	...	6	Ri	Re	D Natural	Ratika
	...	...	...	Shaṭṣruti	...	7	Ru	Rē	D Sharp	
3. Gāndhāram Ga	...	Suddha	...	...	...	8	Ga	Mo	E Double flat	**Ga** Raudri
	...	...	Sādhāraṇa	...	...	9	Gi	Mi	E Flat	Krōdhi
	...	...	Antara	...	...	10	Gu	Mē	E Natural	
4. Madhyamam Ma	...	...	...	...	Achyuta	11	...	Fo	F Flat	**Ma** Vajrika
	Suddha	...	...	...	...	12	Ma	Fa	F Natural	Prasāriṇi
	...	...	Prati	...	Chyuta	13	Mu	Fē	F Sharp	Prīti / Mārjani
5. Panchamam Pa	...	...	...	...	Triṣruti	14	...	So	G Flat	**Pa** Kshiti
	Suddha	...	...	...	...	15	Pa	Sol	G Natural	Rakta
	...	...	...	...	Kaisiki	16	...	Sē	G Sharp	Sandīpini / Ālāpini
6. Dhaivatam Dha	Suddha	...	...	...	...	17	Dha	Lo	A Flat	**Dha** Madanti
	...	...	Chatuṣruti	...	...	18	Dhi	La	A Natural	Rōhiṇi
	...	...	...	Shaṭṣruti	...	19	Dhu	Lē	A Sharp	Ramya
7. Nishādam Ni	...	Suddha	...	...	...	20	Na	Jo	B Double flat	**Ni** Ugra
	...	...	Kaisiki	...	...	21	Ni	Si	B Flat	Kshōbhiṇi
	...	...	Kākali	...	...	22	Nu	Jē	B Natural	
Total number of audible notes ...	5	2	7	2	6	22	16	21	21	22
Actual number of semi-tones ...	5	...	7	...	...	12	...	12	12	...
Number of notes recognised and in ordinary use ...	5	2	7	2	...	16	16	12	12	...

37. In European Music, the intervals between the several varieties of notes have been determined by strict mathematical computations, and found to consist of a definite number of *Commas, Schismas,* &c; similarly, in Oriental Music, hair-splitting distinctions of the most aggravating character have been spun out without remorse by different writers in different ways. The system of *Equal temperament* adopted in Europe for tuning keyed instruments is based on a compromise diverging from the principles of just intonation, and is resorted to chiefly for purposes of harmony. The mathematical ratios of the Indian Gamut likewise vary in the North and South of India, but this extremely complicated question may be left open for the present, because for all practical purposes the system of equal temperament which coincides almost exactly with the adjustment of frets on the VĪṆA is found to meet all existing requirements more or less satisfactorily. It is admitted on all hands that this curious coincidence has been arrived at by the two nations through distinct processes, quite independently of each other; and historical research, so far as it has been made, has established the fact that the Indian system has remained *in statu quo* for ages before the *Lux ab Oriente* dawned upon the West.

38. Confining attention to the constituent elements of the Indian Gamut, which determine the progression of the 72 MĒḶAKARTAS, the PRAKRITI and VIKRITI BHĒDAS of the several notes may be recapitulated as follows :—

Sa, Pa, With a view to give some fixity to the key-note and its echo the fifth, which are so closely connected by nature, it was decided that these fundamental notes, which form the initial and terminating points of the two tetrachords should remain immutable and be subjected to no modifications whatever; they can therefore be neither sharpened nor flattened under any circumstances, but are always treated as PRAKRITI, SUDDHA or pure in every one of the 72 MĒḶAKARTAS. As a matter of fact, they do not admit of any variations, which are really distinct from other notes; for, practically the C ♭ and G ♭ are identical with the B ♮ and F ♯, while C ♯ and G ♯ are the same as the D ♭ and A ♭.

Ri, Dha, Each of the two following notes in the tetrachords falls under three sub-divisions SUDDHA, CHATUṢRUTI, and SHATṢRUTI which correspond approximately to the **D** flat, **D** natural and **D** sharp in the first case, and to **A** flat, **A** natural and **A** sharp in the second. They are well distinguished by the names **Ra, Ri, Ru,** and **Dha, Dhi, Dhu,** respectively.

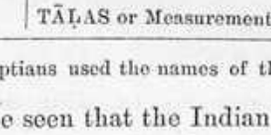
Ga, This note has three sub-divisions SUDDHA, SĀDHĀRAṆA, and ANTARA corresponding to the **E** double flat, **E** flat, and **E** natural which are differentiated by the syllables **Ga, Gi, Gu.** The first is practically the same as the D ♮ or CHATUṢRUTI RISHABHAM.

Ni, This note has likewise three varieties SUDDHA, KAISIKI and KĀKALI corresponding to **B** double flat, **B** flat, and **B** natural. They are more properly named **Na, Ni, Nu.** Here again the first is identical with the A ♮ or CHATUṢRUTI DHAIVATAM.

Ma, This note which is the terminal sound of the lower tetrachord has only two varieties viz., SUDDHA and PRATI corresponding to **F** natural and **F** sharp. These varieties are distinguished as **Ma** and **Mu.** In 36 out of the 72 modes, the latter note is a fixity, just as the former is in the other 36 MĒḶAKARTAS.

39. The position and characteristic features of these notes may be represented in staff notation as follows, each tetrachord being divided into four sections or groups for the four SVARAS comprised therein :—

Lower Tetrachord.	**Shadjam.**	**Rishabham.**			**Gāndhāram.**			**Madhyamam.**	
Consecutive numbers	1	2	3	4	5	6	7	8	9
Staff notation									
Ordinary Indian names	SUDDHA	SUDDHA	CHATUṢRUTI	SHATṢRUTI	SUDDHA	SĀDHĀRAṆA	ANTARA	SUDDHA	PRATI
Gōvinda Dikshit's names	**Sa**	**Ra**	**Ri**	**Ru**	**Ga**	**Gi**	**Gu**	**Ma**	**Mu**
French and Italian names	Do	Re ♭	Re	Re ♯	Mi ♭ ♭	Mi ♭	Mi	Fa	Fa ♯
English and German names	C	D ♭	D	D ♯	E ♭ ♭	E ♭	E	F	F ♯

Upper Tetrachord.	**Panchamam.**	**Dhaivatam.**			**Nishādam.**			**Shadjam.**
Consecutive numbers	10	11	12	13	14	15	16	17
Staff notation								
Ordinary Indian names	SUDDHA	SUDDHA	CHATUṢRUTI	SHATṢRUTI	SUDDHA	KAISIKI	KĀKALI	SUDDHA
Gōvinda Dikshit's names	**Pa**	**Dha**	**Dhi**	**Dhu**	**Na**	**Ni**	**Nu**	**Sa**
French and Italian names	Sol	La ♭	La	La ♯	Si ♭ ♭	Si ♭	Si	Do
English and German names	G	A ♭	A	A ♯	B ♭ ♭	B ♭	B, H.	C

40. Of the 17 varieties thus arrived at, the last may be ignored as it is a mere repetition of the first. Of the remaining 16, two in each tetrachord are as already stated more or less identical with two others in the same tetrachord, viz.,

(i) CHATUṢRUTI RISHABHAM and SUDDHA GĀNDHĀRAM = Re and Mi ♭♭ = D and E ♭♭
(ii) SHATṢRUTI RISHABHAM and SĀDHĀRAṆA GĀNDHĀRAM = Re ♯ and Mi ♭ = D ♯ and E ♭
(iii) CHATUṢRUTI DHAIVATAM and SUDDHA NISHĀDAM = La and Si ♭♭ = A and B ♭♭
(iv) SHATṢRUTI DHAIVATAM and KAISIKI NISHĀDAM = La ♯ and Si ♭ = A ♯ and B ♭

N. B.— In the European Enharmonic scale, almost every note can be designated by 3 names, if double sharps and double flats are used.

41. The reason why these 4 notes, though practically identical are reckoned as different will be explained presently. If the repeated notes are left out of account, there will then remain **Twelve** ;—a figure which plays as conspicuous a part in the great evolutions and involutions of Nature as its divine confrères **Seven** and **Five.**

Five.	*Seven.*	*Twelve.*
Dozens of minutes in the Hour.	Days in the Week.	Hours in the Day.
So-called Elements.	Colours of the Rainbow.	Months in the Year.
Principal Metals.	Principal Planets.*	Signs of the Zodiac.
Senses; Fingers.	DHĀTUS; Nerves.	Causes of bodily Pain.
Black keys in the Piano.	Strings of the VĪṆA.	STHĀNAS on the VĪṆA.
Minimum notes in a RĀGA.	Notes in the Gamut.	Semitones in an Octave.
JĀTIS or species of Time.	TĀḶAS or Measurements.	CHAKRAS of Modes.

One more interesting phenomenon may here be mentioned, viz., proceeding from the Tonic or key-note by **Fifths,** the same key-note with a Sharp is reached at the end of **Seven** revolutions, and ascending further in the same way the original Tonic is arrived at, at the end of exactly **Twelve** revolutions, thus ;—

From	*To*	*No.*	*From*	*To*	*No.*
C	G	1	C ♯	G ♯	8
G	D	2	G ♯	D ♯	9
D	A	3	D ♯	A ♯	10
A	E	4	A ♯	F	11
E	B	5	F	C	**Twelve**
B	F ♯	6			
F ♯	C ♯	**Seven**			

N. B.—**Seven** of the above notes are natural and **Five** sharp.

* The ancient Egyptians used the names of the 7 planets for their notes ; thus, Si was Saturn ; Do, Jupiter ; Re, Mars ; Mi, Sun ; Fa, Venus ; Sol, Mercury ; and La, Moon.

42. It will be seen that the Indian conception of SUDDHASVARAS—pure or natural notes—differs widely from the European ideal, inasmuch as the initial SVARA in each group or section called PRAKRITI is naturally treated as the original, and the other varieties called VIKRITI are considered mere modifications of that original ; whereas in European Music the first and last notes are treated as *flat* and *sharp* in respect to the central one which is styled *natural.*

43. Each variation or VIKRITI BHĒDA of a note is utilised for a different mode altogether and no two varieties of the same note can occur in one and the same scale. There is thus no occasion for raising, lowering or restoring the tune of the same note in the same scale. In other words key-signatures as such are absolutely * unnecessary. As however the European Staff notation has been adopted in this publication, the symbols used in that system have to be retained in their integrity. The *'Prati Madhyama'* or **F ♯** plays a very important part in Oriental music, because it is treated not as an accidental, but as one of the immutable extremes of the lower tetrachord, possessing an æsthetic peculiarity of its own, which makes the 36 modes covered by it differ *toto cœlo* from the other 36.

44. *Construction of Modes or* MĒḶAKARTAS.—The formation of these primary scales is based on the following principles :—

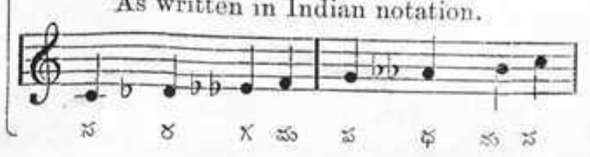
(i) The initial and terminal notes of each tetrachord should remain constant and unchangeable.†

(ii) Each of the two other notes lying between these extremes in each tetrachord should be taken in succession and adopted for a separate mode,—no possible combination of tones and semitones thus producible being omitted.

(iii) When VIKRITI BHĒDAS of the same note follow one another in a tetrachord, as shown in the margin, the name of one note should be altered and its equivalent in the next higher or lower degree should be substituted, care being taken that every one of the SAPTASVARAS is duly represented in each scale ; *e.g.,* **Ra, Ri** and **Ni, Nu** cannot be pronounced together in the same mode ; they are therefore sung to the syllables **Ra, Ga** and **Dhu, Nu.** *Prima facie,* one should say, "Herein lies the whole secret of the nomenclature adopted for the Indian gamut, and the explanation for the necessity of having 16 names for the 12 semitones of the VĪṆA." But the selection of the terms CHATUṢRUTI and SHATṢRUTI indicate a much deeper signification, and this matter will be taken up later on.

As played on the VĪṆA or Pianoforte.

As written in Indian notation.



* Exceptional cases in which accidentals have crept into common practice as licences or meretricious ornaments in particular RĀGAS will be adverted to below.

† *Mythological Origin.*—PARAMAṢIVA created the 5 varying notes Ri, Ga, Ma, Dha, Ni, as representatives of the five varying aspects of his Face, but as these by themselves could not produce any pleasing effects, SAKTI or PĀRVATI added the two essential and **immutable** extremes, SA and PA, which perfected the scale.

[*Continued on page 17.*

THE SEVENTY-TWO MĒLAKARTAS OR MODES.

Lower Tetrachords belonging to Modes 1 to 36. (*F. Natural.*)	Upper Tetrachords common to each of the two groups of 36 Modes. I.	II.	III.	IV.	V.	VI.	Lower Tetrachords belonging to Modes 37 to 72. (*F. Sharp.*)
I. *a.*	1. KANAkāngi	2. RATNĀngi	3. GANAmūrti	4. VANASpati	5. MĀNAvati	6. TĀNArūpi	I. *b.*
	37. SĀLAga	38. JALĀrṇava	39. JHALAvarāḷi	40. NAVAnīta	41. PĀVAni	42. RAGHUpriya	
II. *a.*	7. SĒNĀpati	8. HANUMA TŌḌI	9. DHĒNUka	10. NĀTAkapriya	11. KŌKILapriya	12. RŪPAvati	II. *b.*
	43. GAVĀMbhōdhi	44. BHAVApriya	45. ṢUBHA Pantuvarāḷi	46. SHADVIdhamārgiṇi	47. SUVArṇāngi	48. DIVYAmaṇi	
III. *a.*	13. GĀYAkapriya	14. VAKUḷābharaṇa	15. **MĀYĀ** MĀḶAVAGAUḶA	16. CHAKRAvāka	17. SŪRYAkānta	18. HĀTAkāmbhari	III. *b.*
	49. DHAVAḷāmbari	50. NĀMAnārāyaṇi	51. KĀMAvardhani	52. RĀMApriya	53. GAMAnāśrama	54. VIṢVAMbhari	
IV. *a.*	19. JHANKĀradhvani	20. **NAṬṬA** BHAIRAVI †	21. KĪRAVĀṆI ‡	22. KHARAharapriya	23. **GAURĪMANŌ**HARI †	24. VARUṇapriya	IV. *b.*
	55. ṢYĀMAḷāngi	56. SHANMUkhapriya	57. SIMHĒndramadhyama	58. HĒMAvati	59. DHARMAvati	60. NĪTImati	
V. *a.*	25. MĀRAnjani	26. CHĀRUkēṣi	27. SARAsāngi	28. HARI Kāmbōdhi	29. DHĪRA ṢANKARĀBHARAṆA §	30. NĀGĀnandini	V. *b.*
	61. KĀNTĀmaṇi	62. RISHAbhapriya	63. LATĀngi	64. VĀCHAspati	65. MĒCHA Kalyāṇi	66. CHITRĀmbari	
VI. *a.*	31. YĀGApriya	32. RĀGAvardhani	33. GĀNGĒYabhūshaṇi	34. VĀGAdhīṣvari	35. ṢŪLini	36. CHALA Nāṭa	VI. *b.*
	67. ṢUCHAritra	68. JYŌTIsvarūpiṇi	69. DHATUvardhani	70. NĀSIkābhūshaṇi	71. KOSAla	72. RASIkapriya	

***The best and most popular of Indian Modes.**

† Forms of the Modern European Minor mode. ‡ Hungarian Magyar mode. § Modern European Major mode.

N.B.—The four original modes of the Greeks were mere transpositions of Indian MĒLAKARTA No. 20. NATTHA BHAIRAVI—on different strings. Being one of the most favourite of popular modes, it was apparently the one which a foreigner temporarily resident in India would most readily catch hold of and transport to his own country. From this arose the various ramifications shown in para. 53 and ultimately the modern tonality of the so-called diatonic scales. Most of the modes in CHAKRA IV (*a*) are found in Irish, Scotch, Scandinavian and Andalusian melodies; the Dravidian scheme thus embraces everything recognised to be good and perfect by the other civilised nations of the world.

A different name has been assigned to each of the seventy-two Modes, and to help the memory in recalling their serial numbers and signatures, the first two syllables of each name have been so ingeniously and dexterously fitted in as to make them subserve the purposes of an easy formula, called the KAṬAPAYĀDI Sangña, which is briefly expressed by the words,

KĀDINAVA | ṬĀDINAVA | PĀDIPANCHA | YĀDYASHṬA.

The method of applying this formula, which is based on the principal letters of the Sanscrit alphabet, is so curiously characteristic of the love of Orientals for mysticism and occultation that a brief explanation of it will not be altogether out of place or uninteresting. The letters of the alphabet are divided off into sections as shown below and each letter is identified with the number under which it falls. The letter **N** placed under **O** represents that wherever **N** occurs, a Zero should be taken instead of a number; the letters ṛ and ḷ do not occur.

Ka-ta-pa-ya-di-sangña.	*No. of Letters.*	1	2	3	4	5	6	7	8	9	0
KĀDINAVA ...	9 from K	K	KH	G	GH	ÑG	CH	CHH	J	JH	GÑ
ṬĀDINAVA ...	9 from Ṭ	Ṭ	ṬH	Ḍ	ḌH	Ṇ	T	TH	D	DH	N
PĀDIPANCHA ...	5 from P	P	PPH	B	BH	M	...	...	...	...	...
YĀDYASHṬA ...	8 from Y	Y	R	L	V	Ṣ	SH	S	H	...	L

If then it is desired to find out to which serial number and therefore to which signature a given MĒLAKARTA belongs, all that has to be done is to take the first two syllables of the name and see under what corresponding numbers in the above table the initial letters fall, and

Continued at the bottom of page 17.

(iv) When all possible combinations (36) with the **Ma** (F ♮) as the terminal note of the lower tetrachord are exhausted, the same scales should be repeated with the **Mu** (F ♯), thus doubling the original number of modes.

(v) Each set of 36 modes thus arrived at divides itself into six CHAKRAS or groups, and in each of these the construction of the modes proceeds upon a systematic principle which may be best illustrated by the diagram on page 16.

45. The scales are formed by combining in succession each of the lower tetrachords on the left and on the right with each of the upper tetrachords at the top of the diagram; thus in the first 36 Modes with the SUDDHA MADHYAMA (F ♮), the six upper tetrachords are suffixed one after another to each of the six lower tetrachords on the left, while in the last 36 Modes with the PRATI MADHYAMA (F ♯), similar combinations of the six upper tetrachords are made with the six lower tetrachords on the right, as exemplified in the subjoined table ;—

No. of Mode.	*Lower Tetra-chord.*	*Upper Tetra-chord.*	*No. of Mode.*	*Lower Tetra-chord.*	*Upper Tetra-chord.*	*No. of Mode.*	*Lower Tetra-chord.*	*Upper Tetra-chord.*
1	I *a.*	& I	7	II *a.*	& I	13	III *a.*	& I
2	I *a.*	& II	8	II *a.*	& II	14	III *a.*	& II
3	I *a.*	& III	9	II *a.*	& III	15	III *a.*	& III
4	I *a.*	& IV	10	II *a.*	& IV	16	III *a.*	& IV
5	I *a.*	& V	11	II *a.*	& V	17	III *a.*	& V
6	I *a.*	& VI	12	II *a.*	& VI	18	III *a.*	& VI

And so on with the 3 other lower tetrachords IV *a.* V *a.* & VI *a.* on the left. Total number of modes 36.

No. of Mode.	*Lower Tetra-chord.*	*Upper Tetra-chord.*	*No. of Mode.*	*Lower Tetra-chord.*	*Upper Tetra-chord.*	*No. of Mode.*	*Lower Tetra-chord.*	*Upper Tetra-chord.*
37	I *b.*	& I	49	III *b.*	& I	67	VI *b.*	& I
38	I *b.*	& II	50	III *b.*	& II	68	VI *b.*	& II
39	I *b.*	& III	51	III *b.*	& III	69	VI *b.*	& III
40	I *b.*	& IV	52	III *b.*	& IV	70	VI *b.*	& IV
41	I *b.*	& V	53	III *b.*	& V	71	VI *b.*	& V
42	I *b.*	& VI	54	III *b.*	& VI	72	VI *b.*	& VI

Groups II *b.* IV *b.* & V *b.* are omitted above, but the combinations proceed on the same principle. Total number of modes 36.

46. Viewed in the light of mere permutations and combinations, the above might at first sight appear to be an extremely artificial and dry arithmetical process devoid of all artistic merit from a Musical point of view; but all the beauty and symmetry of Nature as well as all the charm and sweetness of Music lie deep in the Theory of Numbers, and as every Musical sound and interval has its exact number of vibrations and ratios, the slightest changes in which exercise such a potent sway over the emotions of the heart and the yearnings of the soul, every one of the Modes arrived at in the manner indicated above is by itself an Elysium of heavenly bliss to those who have trained themselves with patience and taste to read between the rough mechanical lines sketched out by Nature.

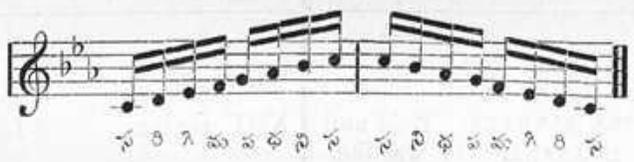
47. It will be seen that this antediluvian scheme of the East is infinitely more comprehensive and systematic than that embraced by all the ancient as well as modern systems of the West. The contention that the European Major mode is the only natural scale giving full satisfaction to the ear, and that even the Minor mode is artificial, will thus appear to be far fetched inasmuch as they form only part and parcel of the complete and exhaustive scheme evolved by the simple and natural combinations above indicated.

48. In Europe the tonality of the **Major Mode** is believed to have but recently settled down to its present form after numerous changes and elaborate experiments for centuries together. Yet with what majesty, imperturbability and effulgence has this bright star, so recently discovered in the West, retained its legitimate throne, (No. 29) in the Musical firmament of the East, (under the name of DHĪRA ṢANKARĀBHARAṆA,) for ages and ages before the Grecians caught a glimpse of the *Lux ab Oriente ?*

49. The origin of the various forms of the European **Minor Mode** is accounted for as follows;—it will be noticed that the lower tetrachord remains unaltered throughout as in the Indian system, CHAKRAM No. IV (*a*), the variations occurring only in the upper tetrachords, as in CHAKRAS II, III and V of the diagram.

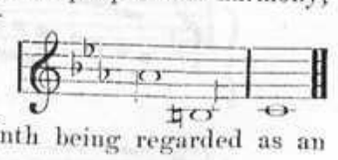
(i) The minor scale in its original form, the *Æolian* mode of the Grecians, corresponded exactly with Indian mode No. 20 NAṬṬHA BHAIRAVI, the essential characteristic being the flattening of the 3rd and 6th.

Tonic Minor of the key of C.

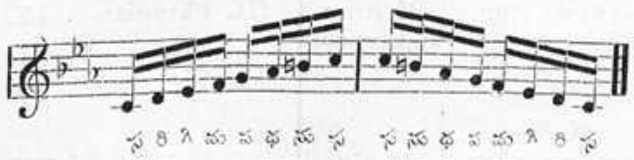


Relative Minor of the key of C.

(ii) But as its 7th was not a *leading note,* which in process of time came to be considered as indispensable for purposes of harmony, the B ♭ was made B ♮. This form is now adhered to owing to the pleasing effect produced by such a succession and combination of notes as is shown in the margin, both in melody and harmony. It is called the *Harmonic minor scale,* and corresponds with Indian mode No. 21 KĪRAVĀṆI. Here the main characteristic of the minor is preserved, the sharpening of the seventh being regarded as an accidental.



Tonic Minor of the key of C.



Relative Minor of the key of C.

Continued from page 16.

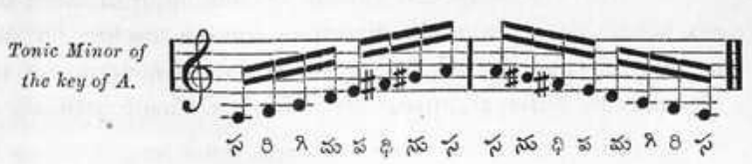
then to reverse the natural order of these numbers according to the Sanscrit usage which generally neglects the SAVYA or regular sequence of numbers in favour of their APASAVYA or inverse order : the following examples will illustrate the method of applying the formula ;

No. of mode.	*First syllable.*	*Second syllable.*	*Remainder.*	*Usual order.*	*Inverse order.*	*No. of mode.*	*First syllable.*	*Second syllable.*	*Remainder.*	*Usual order.*	*Inverse order.*
1.	KA	NA	kāngi	1 0	0 1	31.	YĀ	GA	priya	1 3	3 1
7.	SĒ	NĀ	vati	7 0	0 7	36.	CHA	LA	Nāṭa	6 3	3 6
10.	NĀ	ṬA	kapriya	0 1	1 0	45.	ṢU	BHA	Pantuvarāḷi	5 4	4 5
15.	MĀ	YĀ	Māḷava gauḷa	5 1	1 5	54.	VI	ṢVĀM	bari	4 5	5 4
17.	SŪR	YA	kānta	7 1	1 7	57.	SI	MHĒ	ndra madhyama	7 5	5 7
20.	NA	ṬṬHA	Bhairavi	0 2	2 0	66.	CHI	TRĀM	bari	6 6	6 6
29.	DHĪ	RA	Ṣankarābharaṇa	9 2	2 9	72.	RA	SI	kapriya	2 7	7 2

In a number of instances, the first two syllables will be found to be mere epithets inserted for purposes of identification. The syllables shown under the columns " remainder " have no special numerical significance.

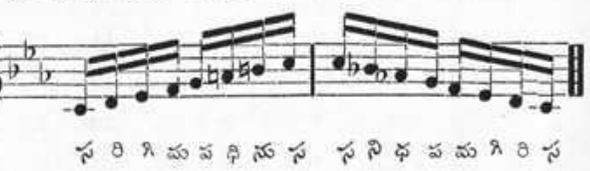
(iii) The skip from A ♭ to B ♮, which as shown in the margin comprises a tone and half, was then pronounced irregular, as the *diatonic* scale should not be made up of larger intervals than a full tone; the A flat was accordingly sharpened, the result being that the upper tetrachord of the Minor became identical with that of the Major; and one of the essential characteristics of the minor—viz., the semitone between the 5th and 6th—was destroyed; this is called the ***Melodic Minor scale*** and corresponds with Indian mode No. 23 GAURĪMANŌHARI.

Relative Minor of the key of E flat.



Tonic Minor of the key of A.

(iv) Even this modification was then found to be unsatisfactory as the difference between the Major and Minor was hardly perceptible, being confined to the *third* alone; it was therefore declared that the sharpening of the 6th and 7th should be applicable only to the ascending scale (ĀRŌHAṆA) and that the descending scale (AVARŌHAṆA), in which the necessity for a leading note did not exist, should be left untouched as in its original form, the ancient Æolian mode—MĒḶAKARTA No. 20). This is justly called the *Arbitrary minor scale.*



Relative Minor of the key of E flat.

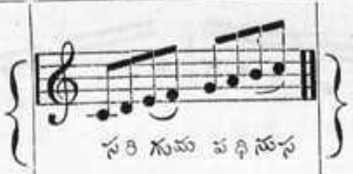
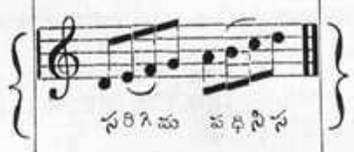
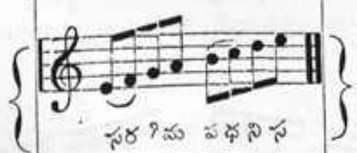
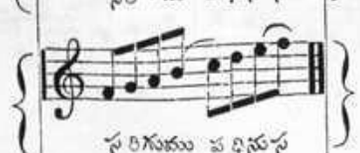
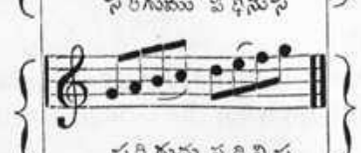
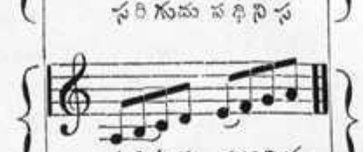
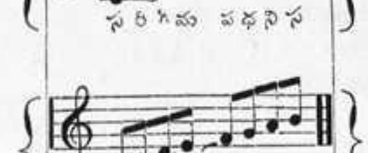
Tonic Minor of the key of A.

50. It is evident that if different forms of the scale involving changes of key signature can be utilised for ascending and for descending, as in the last mentioned example, the number of Indian modes will be multiplied beyond limit; such transmutations are, however, inadmissible in Oriental Music. The further distinction made between the *Relative minor* and the *Tonic minor* may be ignored as it is the result of mere transposition of clefs, accompanied by a change of pitch; considering that a multitude of scales exists into which modulations can be methodically effected, without deviating from the original ṢRUTI or key-note, as in the Indian system, the distinction loses all practical value and utility.

51. Viewed in this light, there is no conceivable reason why MĒḶAKARTA No. 29 should alone be treated as Major and Nos. 20, 21 and 23 alone as Minor. Scale No. 22 (KHARAHARAPRIYA) is a great favourite with Indian musicians, and some of the best and most popular melody-moulds have been framed under it; but its 7th is flat and cannot be made a leading note under any circumstances.

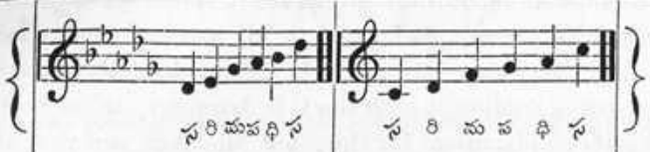
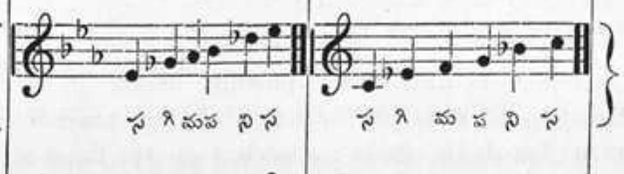
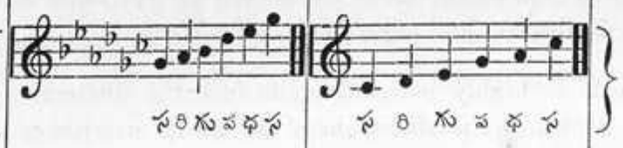
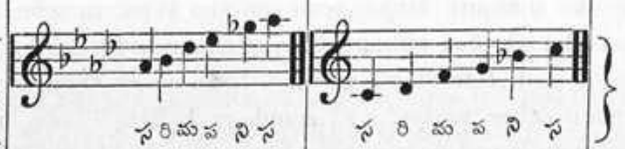
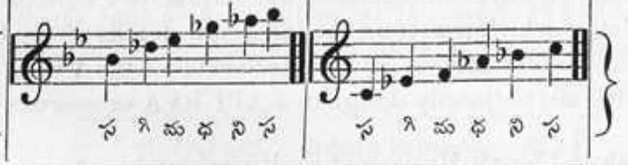
52. It will thus be seen that although only TWO modes are stated to exist in European Music, there are really THREE or FOUR in ordinary use all of which are in the Indian system. Besides these, MĒḶAKARTA No. 57 is found in Hungary, while a good number of others are met with in Irish and Scotch melodies. It is only reasonable to expect that similar coincidences will be discovered in due course elsewhere.

53. Taking only the **white** keys of the Pianoforte which represent the so-called *Natural* notes, without touching any of the **black** keys, the scales formed by assuming each of the Seven notes in succession to be the Tonic may be compared with the ancient Indian and Medieval Ecclesiastical modes as follows; the intervals in which semitones occur are distinguished by slurs. It is worthy of note that the Tonic solfa mode of singing (with the **Moveable Do**) can be applied to none but the Indian modes included in this table;—for solmisation in other modes the **Fixed Do** system should be adopted according to GŌVINDA DĪKSHIT'S nomenclature.

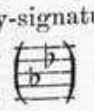
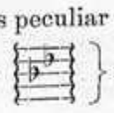
Number of primary scales.	Staff notation. **White** keys of the Pianoforte.	Tonic or Key note.	Key signatures of the corresponding Major scale suppressed or omitted.	Corresponding Indian Modes. MĒḶAKARTAS or JANAKA scales.	Æsthetic peculiarities of each Oriental mode.	Ecclesiastical modes of the middle ages commencing with the same key-notes.		
						Authentic.	Plagal.	Æsthetic peculiarities of each medieval mode.
1		C.	*Nil.*	No. 29. DHĪRA ṢANKARĀBHARAṆA.	Bold and warlike.	XIII. Ionian.	VI. Hypolydian.	Devotus—Mollis.
2		D.	Two sharps. (F & C)	No. 22. KHARAHARAPRIYA.	Devout & pathetic.	I. Dorian.	VIII. Hypomixolydian.	Gravis—Perfectus; Hilaris—Modestus.
3		E.	Four sharps. (F, G, C & D)	No. 8. HANUMA TŌḌI.	Melting and tender.	III. Phrygian.	X. Hypoæolian.	Mysticus—Austerus.
4		F.	One flat. (B)	No. 65. MĒCHA KALYĀṆI.	Festive and merry.	V. Lydian.	XII. Hypolocrian **(rejected.)**	Lætus–Jucundus.
5		G.	One sharp. (F)	No. 28. HARI KĀMBŌDHI.	Joyful and contented.	VII. Mixolydian.	XIV. Hypoionian.	Angelicus-Gravis.
6		A.	Three sharps. (C, F & G)	No. 20. NAṬṬHA BHAIRAVI.	Sorrowful and melancholy.	IX. Æolian.	VI. Hypodorian.	Tristis—Mæstus.
7		B.	Five sharps. (C, D, F, G & A)	*Nil.*	*Nil.*	XI. Locrian **(rejected.)**	IV. Hypophrygian.	Harmonicus—Blandus.

54. It will be observed that no scale exists in Oriental Music commencing with the B or natural seventh for the key-note; the reason is that such a scale would be virtually the same as MĒḶAKARTA No 8 (the one beginning with the E) except that the fifth, which ought to be immutable, would be flattened; such a combination is inadmissible in the Indian system. On somewhat similar grounds the *Locrian* and *Hypo-locrian* modes were rejected by the medieval musicians of the West, who dreaded the *Quinta falsa* or diminished fifth which occurs in the former and the *Tritonus* which is included in the latter, and declared "SI *contra* FA *est diabolus in Musica.*" The Indian rejects nothing; he retains the extremes in each tetrachord absolutely intact, and that is all. The Tritone occurs in MĒḶAKARTAS Nos. 61 to 66, and one of the most popular modes in Oriental Music is No. 65 KALYĀṆI, which, as the name implies, creates the most pleasing and endearing sensations in life.

55. If the **white** keys of the Pianoforte are entirely omitted and only the **black** keys are taken one after the other as key-notes, the scales produced are no longer JANAKA or *parent modes* as in the case of the *white* keys, but become JANYA or *derivative melody-moulds* as shown in the annexed table. The omission of two out of the seven notes converts the scales from SAMPŪRṆA to VARJA.

Number of derivative scales.	Staff notation. **Black** keys, as on the Pianoforte.	Staff notation. Transposed to the key of C ♮.	Tonic or key-note.	Key signatures of the corresponding Major mode involved.	Corresponding Indian Derivative RĀGAS. (VARJA)	MĒḶAKARTAS under which they fall.	European equivalents as far as they can be traced.
1			C ♯ or D ♭.	7 Sharps or 5 Flats.	SUDDHA SĀVĒRI.	No. 29. DHĪRA ṢANKARĀBHARAṆA.	...
2			E ♭.	3 Flats.	UDAYA RAVICHANDRIKA.	No. 20. NAṬṬHA BHAIRAVI.	...
3			F ♯ or G ♭.	6 Sharps or 6 Flats.	MŌHANA.	No. 28. HARI KĀṂBŌDHI.	**Pentatonic scale.**
4			A ♭.	4 Flats.	MADHYAMĀVATI.	No. 22. KHARAHARA PRIYA.	...
5			B ♭.	2 Flats.	BHĀNUCHANDRIKA.	No. 8. HANUMA TŌḌI.	...

56. It is interesting to note that when the F ♯ is taken as the key-note, the adorable Pentatonic scale so produced corresponds on the one hand with the favourite scale so characteristically employed in Scottish Music, and on the other with the beautiful Indian RĀGA denominated MŌHANA, which is classified under the "*Angelical*" mode No. 28 HARI KĀMBŌDHI.

Grave doubts have been entertained in Europe regarding the correct tonality of this scale, as it admits of being classified under the Major mode in four positions of the stave (viz., with the key notes C, F ♮, F ♯ and G,) and at the same time as VARJA forms of the Minor mode, if the higher DO is omitted and the last LA is repeated below the starting point. A glance at the above table will show that they are all quite distinct (Nos. 1, 2 and 3 of the table) and cannot be confounded with one another and that in every case the DO must be taken as the key-note and not the LA. It will also be observed that while the B is omitted in the Pentatonic scale, the melody-mould is not classed under Indian mode No. 29, which has its B natural but under No. 28 which has its B flat. This is due to the special æsthetic qualities it possesses, which cannot bring it under the more spirited and energetic of the two modes just named; much less can it be brought under MĒḶAKARTA No. 20 (the Minor scale) which will give it quite a different colouring and completely destroy its natural features. It must here be mentioned that it is of the highest importance, in transcribing the National Music of a country, to record all its melodies in the key of C, so that their correct tonality may not be lost sight of. If not, the key-signatures peculiar to the special modes employed should be grouped separately; in this publication such signatures are distinguished, *propter egestatem linguæ*, by the signs,  or  though they bear different significations in European Music. Proper symbols should be devised for recording this all-important distinction.

57. It cannot be a matter for surprise that, in the absence of a proper system of notation, the bulk of the Indian modes should have remained a sealed book to the general public even in India, and that only those which were most popular should have found their way to Greece and the rest of Europe. The arbitrary * ruling that the *diatonic* scale should not include intervals greater than a full tone would shut out a large number of Oriental modes from the Musical hemisphere of the West. The more the pity.

58. It is particularly unfortunate that the most fascinating and (MĀYA) bewitching of the whole Indian Galaxy, standing under the golden No. 15,—MĀḶAVA GAUḶA—should have remained up to date such a complete stranger to European amateurs, notwithstanding the fact that it has invariably been the only mode in which all Music has been taught to beginners in India. Why it was selected for this purpose out of all others it is certainly hard to say. Omitting its intrinsic charm and beauty, one very plausible reason may be assigned—viz.—great perplexity naturally arose from the multitude of VIKRITI BHĒDAS in the scale; GŌVINDA DĪKSHIT'S excellent differentiation was a device of much later date, and it was necessary to pitch upon a succession of notes which could not by any means be confounded † with others of the same denomination or degree in each tetrachord; *e.g.*, on the VĪṆA, the STHĀNAS or positions marked for the **Ra** and **Gu** are quite distinct and are not liable to be mistaken for others, whereas the same frets are touched for the **Ri** and the **Ga,** and for the **Ru** and the **Gi.** The notes first named were therefore chosen for the standard scale; so also with the notes of the upper tetrachord, **Dha, Nu.** Had the diatonic Major scale, Indian mode No. 29, been taken instead of No. 15 as the standard, the beginner taught to play SA, RI, GA, MA, (according to the usual nomenclature) would not know whether he should touch the D ♮ fret for the **Ri** or for the **Ga,** and so with other notes.

* As already stated, the term *diatonic* signifies *by tones* and would be correctly applicable only to scales progressing without semitones as in the Chinese system.

† In fact, the word PRAKRITI is by some authorities applied only to these notes, viz., **Sa, Ra, Gu, Ma, (Mu) Pa, Dha, Nu, Sa.** Among intermediate notes, **Ra, Dha** are the lowest and **Gu, Nu** the highest; it is besides the rule that **Gu** and **Nu** should be sung **pure,** without shakes or trills.

Another reason would appear to be the readiness with which the intervals in each tetrachord would be learnt if they proceeded by semitones between every two consecutive notes of the scale, as shown in the margin. It should however be borne in mind that in the Indian system there are no names to distinguish *as such* major tones (5 commas) minor tones (4 commas), semitones, quarter tones, &c.; the intervals are known by ṢRUTIS alone. (To avoid confusion and misapprehension, GŌVINDA DĪKSHIT'S nomenclature will in this publication be printed in antique type thus; **Sa, Ra, Ri, Ru, Ga, Gi Gu, Ma, Mu.** The ordinary nomenclature will hereafter be printed in the usual type Sa, Ri Ga, Ma, etc.)

Sa-Ra Semitone.	**Ra-Gu** 3 Semitones.
Gu-Ma Semitone.	**Ma-Pa** 2 Semitones.
Pa-Dha Semitone.	**Dha-Nu** 3 Semitones.
Nu-Sa Semitone.	*Total 12 Semitones.*

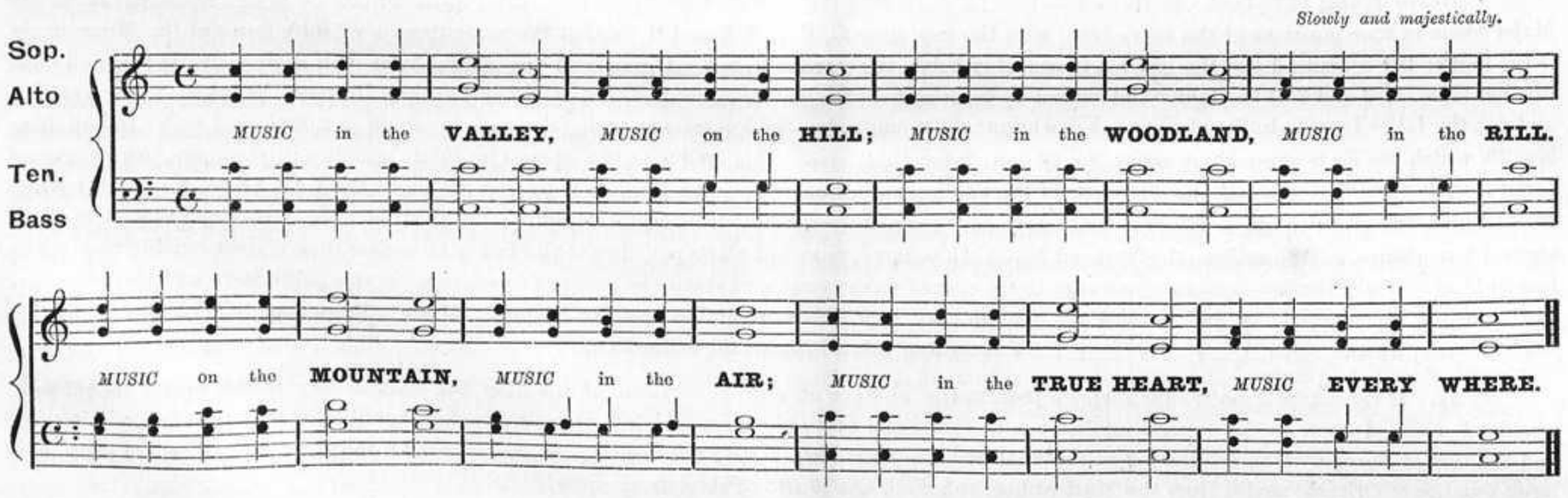
59. The majority of the Indian Modes will probably be found unacceptable to European ears, chiefly because they cannot be so readily adapted to the technicalities of modern Harmony, but they will be found exceedingly valuable for creating special emotional effects, *e.g.*, for solo passages, single instruments, light accompaniments, rapid *roulades, &c.* They are not moreover to be despised or rejected, simply because they do not conform to the notions now prevailing about musical propriety and fitness.

An object appears quite natural and symmetrical to a person who has been accustomed to see it only in one form, and early training engenders a predilection in favour of it which renders the appearance of every thing else unnatural and deformed, but this is not the case with one who has all along been acquainted with various other forms as well. The sharpening of the seventh in the Minor scale (chiefly for purposes of harmony) so as to make it correspond to the Leading note of the Major mode is a fair example of this, as it appears to be the only scientific or natural solution of a real difficulty to certain ears, but seems to be an unbearable outrage on nature to those accustomed to the exquisitely beautiful ecclesiastical cadences in their pure and original forms. How readily Nature adapts herself to all sorts of contortions and distortions forced upon her is seen at every step in daily life: in Music, the physical fact, that whenever C is sounded, the upper notes E ♮ and G are heard with it simultaneously, does not in any way prevent the E ♭ being combined with the C in harmony, although the E ♭ and E ♮ can never be tolerated together by themselves; of course there is a scientific explanation for this, but the fact remains, showing how Nature accommodates herself to the tastes and requirements of her devotees in a multitude of ways.

60. The Modern tonality is a meagre survival of the somewhat richer combinations which were possible under the Grecian and Ecclesiastical modes. Whether it arose from a love of simplicity or from a fastidiousness of taste, the rejection of these magnificently rich endowments of Nature has deprived European Music of a wide field for the production of æsthetic effects: a revival on the lines of the more complete and exhaustive scheme of the hoary Orient cannot but open out a new world of pleasure and enjoyment to the West.

The use of the term *Natural* to denote exclusively the so-called Major scale is highly misleading; in fact, the distinction between Major and Minor is of itself unmeaning, amidst so many wide divergencies in the tastes and predilections of individual composers. That no one familiar with the indigenous modes of the East derives as much pleasure from the diatonic Major scale as the Western who has been trained to bear nothing else is proved by the fact that the standard mode or perfect model adopted by musicians of this country for all practical purposes is not MĒḶAKARTA No. 29 in which the semitones intervene at the close of each tetrachord, but No. 15 in which they occur much more naturally between every two notes of the scale taken consecutively. In certain other modes, *e.g.*, numbers 1, 3, 6, 7, etc., the close sequence of semitones must indeed sound harsh to those unaccustomed to them, especially on keyed instruments, but to practised ears they possess an irresistible charm on account of certain extremely delicate shades of tone-modulation which penetrate the innermost depths of the heart and create a pathos absolutely indescribable. These effects can be enjoyed to the fullest extent only on such instruments as the VĪṆA, and only at the hands of such performers as have made a special study of these modes, which are ordinarily designated APŪRVA or scarce.

The retention of some of the ancient Grecian and Ecclesiastical modes in modern Church Music is of itself irrefragable evidence proving that the plaintive modes and restricted tonalities which the Eastern nations have all along preferred are more in harmony with the cravings of the soul and the yearnings of the heart in relation to their true fountain-head, the **Author** of all **Unison** and **Harmony** in the Music of the spheres. In short, Indian Music is not only an *artificial* Music, embodying the most refined *artistic* elaborations of **Art,** but is also preeminently the Music of **Nature,** comprising within itself every shade and shadow of that universal Music in Creation;—


Slowly and majestically.
Sop.
Alto
Ten.
Bass
MUSIC in the VALLEY, MUSIC on the HILL; MUSIC in the WOODLAND, MUSIC in the RILL.
MUSIC on the MOUNTAIN, MUSIC in the AIR; MUSIC in the TRUE HEART, MUSIC EVERY WHERE.

THE 1001 RĀGAS OR DERIVATIVE SCALES.

61. By far the most important and characteristic feature of Oriental Music is the sub-division of MĒḶAKARTAS or primary modes into RĀGAS or derivative scales; this distinction, which is almost unknown in the West, is the very soul and life of the Eastern system; and considering that no less than a thousand of these varieties with different names have started into existence, it is clear that no adequate description of them can be attempted within the limited space of this introduction. A separate chapter will be devoted to this subject in due course, and endeavours will be made to do full justice to it in proportion to its paramount importance and interest. Only the general outlines of the scheme will be sketched forth here.

62. The name RĀGA, which implies "*pathos* and *feeling*" is given to the standard moulds or casts which regulate the formation of melodies and assign a peculiar and unmistakable Physiognomy for each class or family of tunes shaped in accordance therewith. For, just as the masters of the Science in India considered it essential to utilise every variety of tones and semi-tones in the formation of MĒḶAKARTAS, the masters of the Art have with an incredible amount of labour and patience analysed the beauties inherent to the succession of particular notes at particular places in each mode, and after classifying them systematically have assigned a different name to each melody-mould thus formed.

63. The readjustment of notes in these RĀGAS has been so ingeniously determined that they possess remarkably distinctive features of their own and are models of beauty and perfection capable of exciting passions of the most varied and heterogeneous character. The exquisite effects produced by the ancient musicians of Greece with the few crude and undeveloped modes available to them are sketched forth in glowing colours in the subjoined Lyrics by British Poets, who gathered all their information regarding them from the speechless descriptions found in the "recording Sister's page" written in a dead language. These lines are here inserted without apology, in order to give a foretaste of the infinitely greater capabilities for delicate "expressive power" and æsthetic emotion which lie hidden in the living Music still to be heard in the gigantic Oriental Garden of the Hesperides.

ALEXANDER'S FEAST.

Timotheus placed on high
Amid the tuneful quire
With flying fingers touch'd the lyre:
The trembling notes ascend the sky
And heavenly joys inspire.
The song began from Jove
Who left his blissful seats above— • • • •

—The listening crowd admire the lofty sound!
A present deity! they shout around:
A present deity! the vaulted roofs rebound!
With ravish'd ears
The monarch hears,
Assumes the god;
Affects to nod
And seems to shake the spheres.

The praise of Bacchus then the sweet musician sung:
Of Bacchus ever fair and ever young:
The jolly god in triumph comes!
Sound the trumpets, beat the drums! • • • •

Soothed with the sound, the king grew vain;
Fought all his battles o'er again,
And thrice he routed all his foes, and thrice he slew the slain!
The master saw the madness rise,
His glowing cheeks, his ardent eyes;
And while he Heaven and Earth defied
Changed his hand and check'd his pride.
He chose a mournful Muse
Soft pity to infuse:
He sung Darius great and good,
By too severe a fate
Fallen, fallen, fallen, fallen,
Fallen from his high estate,
And weltering in his blood;
Deserted, at his utmost need,
By those his former bounty fed;
On the bare earth exposed he lies
With not a friend to close his eyes.

—With downcast looks the joyless victor sate,
Revolving in his alter'd soul
The various turns of Chance below;
And now and then a sigh he stole,
And tears began to flow.

The mighty master smiled to see
That love was in the next degree;
'Twas but a kindred sound to move,
For pity melts the mind to love.
Softly sweet, in Lydian measures
Soon he soothed his soul to pleasures.
War, he sung, is toil and trouble,
Honour but an empty bubble,
Never ending, still beginning;
Fighting still, and still destroying;
If the world be worth thy winning,

• • • •

Take the good the gods provide thee!
—The many rend the skies with loud applause;
So Love was crown'd, but Music won the cause.

Now strike the golden lyre again:
A louder yet, and yet a louder strain!
Break his bands of sleep asunder
And rouse him like a rattling peal of thunder.
Hark, hark! the horrid sound
Has raised up his head:
As awaked from the dead
And amazed he stares around.
Revenge, revenge, Timotheus cries,
See the Furies arise!
See the snakes that they rear
How they hiss in their hair,
And the sparkles that flash from their eyes!
Behold a ghastly band
Each a torch in his hand!
Those are Grecian ghosts, that in battle were slain
And unburied remain
Inglorious on the plain:
Give the vengeance due
To the valiant crew!
Behold how they toss their torches on high,
How they point to the Persian abodes
And glittering temples of their hostile gods.
—The princes applaud with a furious joy:
And the King seized a flambeau with zeal to destroy;
Thais led the way
To light him to his prey,
And like another Helen, fired another Troy!

THE PASSIONS.

When Music, heavenly maid, was young,
While yet in early Greece she sung,
The Passions oft, to hear her shell,
Throng'd around her magic cell
Exulting, trembling, raging, fainting,
Possest beyond the Muse's painting;
By turns they felt the glowing mind
Disturb'd, delighted, raised, refined:
'Till once, 'tis said, when all were fired,
Fill'd with fury, rapt, inspired,
From the supporting myrtles round
They snatch'd her instruments of sound,
And, as they oft had heard apart
Sweet lessons of her forceful art,
Each, for Madness ruled the hour,
Would prove his own expressive power.

† • • • •

O Music! sphere-descended maid,
Friend of pleasure, Wisdom's aid!
Why, goddess, why, to us denied,
Lay'st thou thy ancient lyre aside?
As in that loved Athenian bower
You learn'd an all-commanding power
Thy mimic soul, O nymph endear'd
Can well recall what then it heard.
Where is thy native simple heart
Devote to Virtue, Fancy, Art?
Arise, as in that elder time,
Warm, energic, chaste, sublime!
Thy wonders, in that god-like age,
Fill thy recording Sister's page;—
'Tis said, and I believe the tale,
Thy humblest reed could more prevail
Had more of strength, diviner rage,
Than all which charms this laggard age,
E'en all at once together found
Cecilia's mingled world of sound:—
O bid our vain endeavours cease:
Revive the just designs of Greece:
Return in all thy simple state!
Confirm the tales her sons relate!

† The beautiful descriptive details here omitted are worth careful study, in relation to Oriental music.

64. Fortunately for India, almost everything worth preserving in the ancient system still remains, and though the original melodies may have been lost, her sons have preserved the sweet perfumes of her Arcadian "bower," without serious damage, notwithstanding the dreadful political revolutions she was subjected to. The enormous amount of patience, perseverance and patriotism displayed in surmounting the numberless difficulties connected with the complicated system of MĒḶAS, RĀGAS, and TĀḶAS, and in remembering every detail, without the help of a written language, is truly stupendous, and reflects the highest credit on the devotees of the Art.

65. As regards each Melody-mould, the distinguishing marks are so clear that it is considered highly derogatory to a musician of even moderate skill and proficiency to be unable to identify a RĀGA from its general configuration.

66. The frequent repetition of the same cluster of notes which constitutes the physiognomy of the RĀGA thus become indispensable, but is considered by no means tiresome or monotonous. When a musician of real skill and taste takes up one of his favourite RĀGAS, he labours for hours together in bringing out its several beauties, and an appreciative listener considers it no more tedious than when he is engaged for a length of time in interesting conversation with an intimate friend, whose main features remain more or less unaltered the whole time.

67. Then as particular effects can be produced by the omission of particular notes in particular modes, a further ramification of melody-moulds has been engendered, and this class is designated VARJA, as distinguished from SAMPŪRṆA in which all the 7 notes occur; RĀGAS confined to 6 notes are styled SHĀḌAVA, and those limited to 5, AUḌAVA; less than five* notes cannot constitute a melody-mould and consequently popular reels and jigs ranging within 4 notes and less belong to no particular RĀGAS.

A zig-zag progression of notes varying from the regular ascent or descent is termed VAKRA and the consecutive order of notes prescribed for each RĀGA in this class cannot under any circumstances be departed from. But a combination of SHĀḌAVA and AUḌAVA with VAKRA progressions is freely permitted, with any amount of variations between the ascending and descending scales.

68. It is thus clear that there is no limit to the number of derivative RĀGAS framable under each MĒḶAKARTA and as the number now in vogue exceeds one thousand, no musician however expert can be expected to have mastered the peculiarities of each and every one of them. In the palmy days of Indian music, particular individuals used to make certain characteristic RĀGAS the subject of special and exclusive study, so that the singers were distinguished by the names of the RĀGAS themselves *e.g.*, TŌḌI SITARAMAYYA; NĀRĀYAṆAGAUḶA KUPPAYYA; ṢANKARĀBHARAṆA NARASAYYA; DARBĀR SITARAMAYYA; AṬĀṆA APPAYYA, and so forth.

* Four notes are occasionally met with in the ĀRŌHAṆA, but the AVARŌHAṆA makes up the deficiency.

69. The introduction of Accidentals, (or Sharps, Flats and Naturals) not belonging to the modes to which the RĀGAS appertain, is considered by Dravidian purists to be as great a *diabolus in musica* as the tritone or consecutive fifths and octaves in European harmony. A less rigid musician who was asked to state why he occasionally introduced accidentals in a melody he was singing and whether it was under any recognised exceptions to the rules, could only give this explanation : " How long can one rest content with the charms of the single individual he is wedded to ?—Stolen kisses are the sweetest," thereby admitting that he was deliberately violating the law and nothing more. Most of these RĀGAS are however of exotic origin, having been imported from such foreign parts as KĀMBŌJA, SAURĀSHṬRA, SURAṬI, MĀḶAVA, and so forth, and their peculiarities have been engrafted on the purely classical styles—under the names DĒṢYAM, BHĀSHĀNGAM, UPĀṆGAM, etc. These will be exhaustively dealt with in the separate chapter on RĀGADHYĀNA, which will also deal with every peculiarity connected with MŪRCHANA; GRĀMA; GRAHAM, NYĀSAM, AMSAM; VĀDI, SAMVĀDI, VIVĀDI, ANUVĀDI; SUDDHA, CHĀYĀLAGA, MIṢRAM; SĀḶAVA, SUDDHA SĀḶAVA, SANKĪRṆA SĀḶAVA, &c.—quoting appropriate SLŌKAS in every case.

70. RĀGAMĀLIKAS.—In the pure KARNĀṬA system, whenever a modulation from one key-signature to another is desired, this is effected not by a change of clefs, involving an alteration of pitch, or by the arbitrary use of accidentals, but in a most systematic and well defined manner, by successive transitions from one regularly constructed RĀGA to another, with the same key-note throughout. In this peculiar style of composition designated RĀGAMĀLIKA, any number of melody-moulds is introduced, the names of RĀGAS being dexterously interwoven with the words of the text, where however they bear quite a different meaning. The late lamented MAHA VAITHIYANADAYYA has composed a RĀGAMĀLIKA embracing the whole of the 72 MĒḶAKARTAS in serial order; this will be published in due course.

71. Most RĀGAS are believed to possess particular powers for exciting particular passions and emotions, as well as other specially good or bad qualities; they have their patron deities, castes, VĒDAS, genders, family relationships, appropriate hours, &c. The number of anecdotes and the mass of legendary lore connected with these peculiarities can only be alluded to do *en passant* at present; they will be dealt with in a separate chapter "on the curiosities of Oriental Music" to be published hereafter, along with similar particulars usually given in standard works for the SAPTA SVARAS.

TĀLAS OR SUBDIVISIONS OF TIME.

72. *Methods of counting Time.*—If the system of Modes and Melody-moulds is complicated, the sub-divisions of Time are more complicated still. In the first place there is a prodigious number of TĀḶAS, with names, for the guidance of drummers and dancers, worked out into elaborate detail. Still minuter details are given in connection with each of the DAṢAPRĀṆAS or ten essential characteristics of Time. Neglecting all these for the present, attention may be confined to those peculiarities which are found most essential for common practice.

73. It would however be convenient to take up the measurements of Europe first, and then to proceed to those of India. In both systems, perpendicular lines are drawn across a musical phrase to distinguish the sections into which a melody is divided. These sections are called *Bars* or *Measures*; *Double bars* are inserted at the end of the entire phrase, such a main division being called an ĀVARTA in Oriental Music.

74. In Europe there are only two JĀTIS or species of time which are universally recognised viz., *Common* and *Triple*, (the *Duple* and *Quadruple* being mere subdivisions of the *Common* time.) If each of these species is used separately by itself, it is called *Simple* time, but if the two are mixed together it is styled *Compound*. The subjoined tables of time-signature are based on the principle, that the 𝅝 represents the whole note; 𝅗𝅥 the 1/2 note; ♩ the 1/4 note; and ♪ the 1/8 note; similarly, 𝅗𝅥. = 3/4; ♩. = 3/8; ♪. = 3/16.

The lower figure of the time-signature placed at the commencement of each stave shows which of the above notes is adopted as the unit of measurement, while the upper figure denotes the actual number of such units in each bar; *e.g.*,

{4 Four / 2 minims} {2 Two / 4 crotchets} {3 Three / 8 quavers} {9 Nine / 16 semiquavers} {6/4 = 2.3/4 Two dotted minims.} {9/8 = 3.3/8 Three dotted crotchets.} {12/16 = 4.3/16 Four dotted quavers.}

75. The distinctions between *Duple* and *Quadruple* as well as between *Simple* and *Compound* have been dispensed with, by adopting a simplified time table as shown on the right hand side of the statement.

TABLE OF TIME-SIGNATURES.

SIMPLE.

	Signature	Value of each Bar	No. of Beats	Value of each Beat
Duple.	𝄵 or 2/2	𝅗𝅥 𝅗𝅥	2	𝅗𝅥
	2/4	♩ ♩	2	♩
	2/8	♪ ♪	2	♪
Triple.	3/2	𝅗𝅥 𝅗𝅥 𝅗𝅥	3	𝅗𝅥
	3/4	♩ ♩ ♩	3	♩
	3/8	♪ ♪ ♪	3	♪
Quadruple.	𝄴 or 4/2	𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥	4	𝅗𝅥
	𝄴 or 4/4	♩ ♩ ♩ ♩	4	♩
	4/8	♪ ♪ ♪ ♪	4	♪

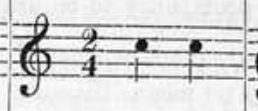
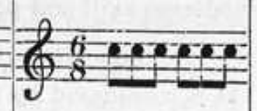
COMPOUND.

Signature	Value of each Bar	No. of Beats	Value of each Beat
6/4	𝅗𝅥. 𝅗𝅥.	2	𝅗𝅥.
6/8	♩. ♩.	2	♩.
6/16	♪ ♪	2	♪
9/4	𝅗𝅥. 𝅗𝅥. 𝅗𝅥.	3	𝅗𝅥.
9/8	♩. ♩. ♩.	3	♩.
9/16	♪ ♪ ♪	3	♪
12/4	𝅗𝅥. 𝅗𝅥. 𝅗𝅥. 𝅗𝅥.	4	𝅗𝅥.
12/8	♩. ♩. ♩. ♩.	4	♩.
12/16	♪ ♪ ♪ ♪	4	♪

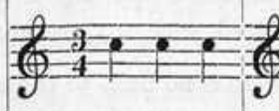
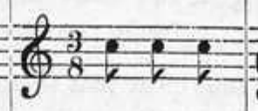
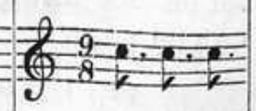
N. B.—The repetition of the same figures in the columns showing "No. of beats" proves clearly that the signatures used are redundant.

SIMPLIFIED TABLE.

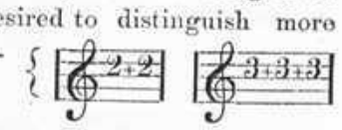
THREE SPECIES OF COMMON TIME.

Semibreve Time.	Two four Time.	Six eight Time.
Value of the Bar, One Semibreve.	Value of the Bar, Two Crotchets.	Value of the Bar, Six Quavers.
		
Four parts in a Bar.	Two parts in a Bar.	Two parts in a Bar.

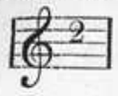
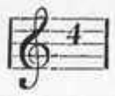
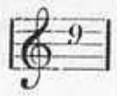
THREE SPECIES OF TRIPLE TIME.

Three four Time.	Three eight Time.	Nine eight Time.
Value of the Bar, Three Crotchets.	Value of the Bar, Three Quavers.	Value of the Bar, Nine Quavers.
		
Three parts in a Bar.	Three parts in a Bar.	Three parts in a Bar.

N. B.—Here again there are a few superfluities, the 6/8 and 9/8 times being mere reduplications of the 3/8 time.

76. The assumption in modern Music, that the Semibreve is the whole note, is altogether arbitrary, because the *Breve* or *Double Breve* as well as the *Semiquaver* or *Demisemiquaver* may be adopted as units or Measure-notes; the use of fractional symbols, which bear quite a different aspect in Music from the usual one, would thus appear to be as unnecessary as it is anomalous; and a further simplification may be effected by omitting what appears to be the denominator of a fraction and inserting the bare integer, as shown in the margin, without in any way interfering with the accents appropriate to each kind of rhythm; for, the Measure-notes being variable symbols, the exact values of which are generally determined by the standard durations given in Maelzel's Metronomes, these symbols written at the commencement of a piece of music may be treated as practically representing the values assumed as units, and all that is necessary is to indicate by single figures the actual number of such units in a bar. The metronome notes should then indicate not only the duration of each beat per minute, but also the standard unit of time in a measure. The fractional values given below the marginal statement are entered only by way of explanation; it should be sufficient to enter the M. M. values with the whole numbers in the stave. If this be granted, the hypothesis that the 𝅝 is a whole note would no longer be necessary. As a matter of fact, no more than two stave numbers would on the whole be required; viz., 2 and 3, the rest being mere multiples of these. If however it be desired to distinguish more prominently the secondary and other subsidiary accents belonging to the component parts of a mixed measure, the subdivisions may be indicated thus:— 

Simpler Time-Signatures.

M M ♩ = ♩						
e.g., M M 𝅗𝅥 = 100		$\frac{3}{2}$	$\frac{4}{2}$	$\frac{9}{2}$		
M M ♩ = 100	$\frac{2}{4}$	$\frac{3}{4}$	C	$\frac{9}{4}$		
M M ♪ = 100	$\frac{2}{8}$	$\frac{3}{8}$	$\frac{4}{8}$	$\frac{9}{8}$		
M M 𝅗𝅥. = 100	$\frac{2.3}{4}$	$\frac{3.3}{4}$	$\frac{4.3}{4}$	$\frac{9.3}{4}$		
M M ♩. = 100	$\frac{2.3}{8}$	$\frac{3.3}{8}$	$\frac{4.3}{8}$	$\frac{9.3}{8}$		
M M 𝅘𝅥𝅯. = 100	$\frac{2.3}{16}$	$\frac{3.3}{16}$	$\frac{4.3}{16}$	$\frac{9.3}{16}$		

A still simpler plan may be adopted. Instead of inserting the figures after the key-signature in the body of the stave, they may more conveniently be excluded from the five lines altogether, as shown on the left, and this is the plan that will hereafter be adopted in this periodical, especially as mixed measures are the rule in Oriental music; *vide* examples in para. 88 *infra*.

M M ♩. = 100
Count 2 to the bar
(or simply) **3+3.**

Instead of

77. In India, the number of differentiations and complex subdivisions of Time is maddening in the extreme: they are nevertheless patiently studied and steadily practised, and are all retained in common use, so much so that a musician is directed to revere *Time* and *Key-note* as his *Father* and *Mother* (ṢRUTIRMĀṬA LAYAHPITA.) A detailed description of them thus becomes absolutely indispensable, for conveying even a rough idea of the essential characteristics of the music of the country.

78. The units of measurements used for counting time, their fractions and multiples and their corresponding values in staff notation are given below. Assuming a KAṆA to be the time occupied by a needle in passing through one out of a hundred petals of the TĀMARA PUSHPA (Lotus flower) placed one over the other;—

8	KAṆAS	make	1	LAVA	2	ANUDRUTAS	make	1	DRUTA
8	LAVAS	„	1	KĀSHṬA	2	DRUTAS	„	1	LAGHU
8	KĀSHṬAS	„	1	NIMISHA	2	LAGHUS	„	1	GURU
8	NIMISHAS	„	1	KALA	3	LAGHUS	„	1	PLUTA
4	KALAS	„	1	ANUDRUTA	4	LAGHUS or 2 GURUS	„	1	KĀKAPĀDA.

79. From this starting-point, two distinct modes of reckoning time have been selected,—one by AKSHARAS or *letters*, for which the ANUDRUTA has been adopted as the unit of measurement, and the other by ANGAS and MĀTRAS for which the LAGHU has been taken to be the unit. These two classes of measurement are used for different purposes, as will be explained presently, but as the same names are used in both, a complete table embodying the whole of the distinctions, with the corresponding values in European notation, will not be without use for facility of reference. Assuming the ANUDRUTA to be represented by the Quaver, as has been done throughout the music-printing in this work, the complete table with all fractions and multiples will stand as follows:—

AKSHARAS.	Indian Names.	MĀTRAS.	European Names.	Equivalents in staff notation.	AKSHARAS.	Indian Names.	MĀTRAS.	European Names.	Equivalents in staff notation.
$\frac{1}{32}$	Five hundred and twelve KAṆAS ...	$\frac{1}{128}$	One-eighth demisemiquaver ...		6	LAGHU DRUTA ...	$1\frac{1}{2}$	Dotted minim ...	
					7	LAGHU DRUTA VIRĀMA	$1\frac{3}{4}$	Minim and three quarters ...	
$\frac{1}{16}$	One hundred and twenty eight LAVAS ...	$\frac{1}{64}$	Quarter demisemiquaver ...		8	GURU ...	2	Semibreve ...	
					9	GURU VIRĀMA ...	$2\frac{1}{4}$	Semibreve and a quaver	
$\frac{1}{8}$	Thirty-two KĀSHṬAS ...	$\frac{1}{32}$	Half demisemiquaver.		10	GURU DRUTA ...	$2\frac{1}{2}$	Semibreve and a crotchet ...	
$\frac{1}{4}$	Eight NIMISHAS ...	$\frac{1}{16}$	Demisemiquaver ...		11	GURU DRUTA VIRĀMA	$2\frac{3}{4}$	Semibreve and a dotted crotchet ...	
$\frac{1}{2}$	Two KALAS ...	$\frac{1}{8}$	Semiquaver ...		12	PLUTA ...	3	Dotted semibreve ...	
1	**ANUDRUTA** ...	$\frac{1}{4}$	**Quaver** ...		13	PLUTA VIRĀMA ...	$3\frac{1}{4}$	Dotted semibreve and quaver ...	
2	DRUTA ...	$\frac{1}{2}$	Crotchet ...		14	PLUTA DRUTA ...	$3\frac{1}{2}$	Dotted semibreve and crotchet ...	
3	DRUTA VIRĀMA ...	$\frac{3}{4}$	Dotted crotchet ...		15	PLUTA DRUTA VIRĀMA	$3\frac{3}{4}$	Dotted semibreve and dotted crotchet ...	
4	**LAGHU** ...	1	Minim ...						
5	LAGHU VIRĀMA ...	$1\frac{1}{4}$	Minim and a quaver ...		16	KĀKAPĀDA ...	4	Breve ...	

80. For all practical purposes, the fractions below the ANUDRUTA are neglected;—except of course when they enter into a group of figures as component parts of the unit. Of the other measurements, those noted on the margin are the most important. It will be seen that there are two kinds of **units,**—one representing AKSHARAS, and the other MĀTRAS. The former is used for counting time in all ordinary Music, *e.g.*, in the 35 TĀḶAS *with* JĀTIS. The latter is employed for more difficult or high class Music, comprising the BHARATA ṢĀSTRA;—the most important of these is the formidable array of 108 TĀḶAS *without* JĀTIS, and some other complicated rhythms; all these are attributed to NĀRADA. Besides these there is a series of 5 TĀḶAS framed by HANUMA under the name of HANUMATPANCHAMA. But these need not be dwelt upon in detail at present.

Names.	*Aksharas.*	*Matras.*
ANUDRUTA	1	¼
DRUTA	2	½
LAGHU	4	1
GURU	8	2
PLUTA	12	3
KĀKAPĀDA	16	4

81. Combinations of the six principal varieties shown in the margin of the preceding paragraph are made in three ways;—

(i) CHATURANGA which includes only four out of the six, viz., 1 DRUTA, 1 LAGHU, 1 GURU and 1 PLUTA.

(ii) SHAḌANGA which includes all the six, viz., the ANUDRUTA and KĀKAPĀDA besides the 4 in CHATURANGA.

(iii) SHŌḌAṢĀNGA which includes every fractional item from 1 to 16, or in other words, all the VIRĀMAS from the ANUDRUTA to the KĀKAPĀDA as shown in the complete table in para 79 *supra*.

82. Starting afresh from this classification, certain elaborate arithmetical calculations are made under the designation of TĀḶA-PRASTĀRAS, an idea of which can be formed from the table in the foot-note.* Out of the infinity of permutations and combinations thus engendered, such a provokingly large number of time-measurements has been selected and is coolly written down in the standard music-books of the country, that it would be simply sinful even to think of giving the barest catalogue of them all. Those which are most essential will alone be dealt with, and the simplest taken up first and explained according to the most generally accepted usage at present.

Measurements of time by AKSHARAS.

83. The first main division is into five † **Species** or JĀTIS as shown in the margin; viz., 1. Quadruple. 2. Triple. 3. Septuple. 4. Quintuple. 5. Nonuple. As stated before, the European system formally recognises only the first two; the third and fourth are found in the National songs of Poland, Hungary, Spain, Portugal, etc.; but they are classed as *irregular* and *unrhythmical* and are generally treated rather as eccentricities of popular taste than as legitimate parts of the cosmopolitan system. There is however no reason why 5 and 7 should be considered more irregular than 3, and the common practice of splitting them up and writing them down as alternations of 2 and 3 or 3 and 4 deprives these JĀTIS of the full recognition which is due to them, and which has been rightly accorded in the Indian system from time immemorial. Although the Nonuple time is acknowledged to be a combination of the others, its GATI or *Gait* is quite different from the even and regular 9/8 and other like rhythms of the European system, which are mere multiples of the triple time; in India, the *nonuple* time is made up of combinations of 5 and 4, not of 6 and 3 units. The reason why 7 is ranked before 5 would appear to be that **7** is the total of the two JĀTIS **3** and **4**; then follows **5,** a separate class by itself, and lastly **9,** the total of **5** and **4.**

Species.	*Value.*
1. CHATURAṢRA	4
2. TRIṢRA	3
3. MIṢRA	7
4. KHAṆḌA	5
5. SANKĪRṆA	9

84. Each of the five Species named above is applied to seven different **Genera** or classes of measurements, which are derived as shown in the foot-note and named as follows: 1. DHRUVA. 2. MAṬYA. 3. RŪPAKA. 4. JHAMPA. 5. TRIPUṬA. 6. AṬA. 7. ĒKA:—so that there are 35 ordinary TĀḶAS in all. But before proceeding further, it might be well to explain that in practice, the words LAGHU and GURU, which constitute the ANGAS of these TĀḶAS, are sometimes used with different significations;

(i) LAGHU denotes *Short,* and GURU *Long*; but this distinction applies more to Prosody than to Music.

(ii) Then the LAGHU is divided into ten minor subdivisions or BHĒDAS with values ranging from 3 to 16; but these may be ignored for the present. (Its forming the unit for computations by MĀTRAS has already been adverted to).

(iii) Finally, the LAGHU is taken to be a constant quantity, but varying its AKSHARAS or sub-units with each JĀTI;—*e.g.*, 4 AKSHARAS for CHATURAṢRA LAGHU; 3 for TRIṢRA LAGHU; 7 for MIṢRA LAGHU; 5 for KHAṆḌA LAGHU and 9 for SANKĪRṆA LAGHU. This signification forms an important factor in determining the 35 TĀḶAS.

(iv) The expression SARVA LAGHU implies an even measurement, *e.g.*, counting by quavers—without going through the elaborate processes of beating time or *Conducting*. The indigenous methods of counting time are shown on page 27.

85. As already explained, every melody consists of a specific number of ĀVARTAS or sections subdivided into bars. The number of units, AKSHARAS or letters in each bar or subdivision of an ĀVARTA is first determined by the **Five species** of time, and then by the **Seven classes** of measurement referred to above, and the 35 varieties thus produced are shown clearly in a tabular form on page 25.

* *SPECIMENS OF* **TĀḶA PRASTĀRAS.**

MĀTRAS.	1	1½	1¾	2	2½	3	3½
AKSHARAS. (MĒRU.)	4	6	7	8	10	12	14
Modus operandi.	4	6	7	8	10	12	14
From the given No. of MĒRU, go on deducting one by one regularly, and enter every possible variety of combinations thus arrived at, one below the other, until the unit is reached in every group and in every PRASTĀRA. In this table the number of AKSHARAS has been entered in view to showing how the SAPTA TAḶAS were arrived at; usually the symbols denoting ANGAS alone are inserted. The intermediate subdivisions have been omitted in the last four columns for the sake of brevity.	1 „ 3	1 „ 5	1 „ 6	1 „ 7	1 „ 9	1 „ 11	1 „ 13
	2 „ 2	2 „ 4	2 „ 5	2 „ 6	2 „ 8	2 „ 10	2 „ 12
	1 „ 1 „ 2	1 „ 1 „ 4	1 „ 1 „ 5	3 „ 5	3 „ 7	3 „ 9	3 „ 11
	3 „ 1	3 „ 3	3 „ 4	4 „ 4	4 „ 6	4 „ 8	4 „ 10
	1 „ 2 „ 1	1 „ 2 „ 3	1 „ 2 „ 4	1 „ 3 „ 4	5 „ 5	5 „ 7	5 „ 9
	2 „ 1 „ 1	2 „ 1 „ 3	**2 „ 1 „ 4***	**2 „ 2 „ 4***	6 „ 4	6 „ 6	6 „ 8
	1 „ 1 „ 1 „ 1*	1 „ 1 „ 1 „ 3			1 „ 5 „ 4	7 „ 5	7 „ 7
		4 „ 2*			2 „ 4 „ 4	8 „ 4	8 „ 6
					3 „ 3 „ 4	4 „ 4 „ 4	9 „ 5
					4 „ 2 „ 4*	**2 „ 2 „ 4 „ 4***	10 „ 4
							8 „ 2 „ 4
							4 „ 4 „ 2 „ 4*
	* ĒKA.	* RŪPAKA.	* JHAMPA.	* TRIPUṬA.	* MAṬYA.	* AṬA.	* DHRUVA.

† The five JĀTIS are identified with the five *Castes*; BRAMHA (*priestly*), KSHATRIYA (*royal*), VAIṢYA (*mercantile*), ṢŪDRA (*ministerial*) and SANKĪRṆA (*mixed*)—of these the first alone is permitted to intermarry with all the others below it; whence the combinations 3 + **4** = 7; and 5 + **4** = 9; the sequence of numbers in the list of TĀḶAS is very significant, but this will be dealt with separately. Their origin is traced to the five faces of ĪṢVARA. It was NAṬARĀJA who gave the finishing stroke to these time-measurements, in his dances before the gods, while BRAMHA counted time as *conductor,* and VISHṆŪ played the MṚUDANGA. The beautiful ṢLŌKAS which describe this interesting scene are in exquisitely rhythmical *quintuple* measure.

34

34

THE THIRTY-FIVE TĀLAS.

SAPTA TĀḶAS.	I. DHRUVA.	II. MAṬYA.	III. RŪPAKA.	IV. JHAMPA.	V. TRIPUṬA.	VI. AṬA.	VII. ĒKA.
ANGAS *or Constituent elements.* LAGHU	One	One	...	One	One	Two	One
ANUDRUTA	...	...	...	One	...	...	...
DRUTA	One	One	One	One	Two	Two	...
LAGHU	Two	One	One	...	...	...	...
PANCHA JĀTIS.	NUMBER OF UNITS OR AKSHARAS IN EACH BAR AND THE TOTAL NO. IN EACH MAIN SUBDIVISION OR ĀVARTA.						
I. CHATURAṢRA ... *(Quadruple.)*	**4+2+4+4=14**	**4+2+4=10**	**2+4=6**	4+1+2= 7	4+2+2=8*	4+4+2+2=12	**4**
II. TRIṢRA ... *(Triple.)*	3+2+3+3=11	3+2+3= 8	2+3=5	3+1+2= 6	**3+2+2=7**	3+3+2+2=10	3
III. MIṢRA ... *(Septuple.)*	7+2+7+7=23	7+2+7=16	2+7=9	**7+1+2=10**	7+2+2=11	7+7+2+2=18	7
IV. KHAṆḌA ... *(Quintuple.)*	5+2+5+5=17	5+2+5=12	2+5=7	5+1+2= 8	5+2+2= 9	**5+5+2+2=14**	5
V. SAṄKĪRṆA ... *(Nonuple.)*	9+2+9+9=29	9+2+9=20	2+9=11	9+1+2=12	9+2+2=13	9+9+2+2=22	9

* Usually called ĀDI TĀḶA and adopted most in common practice.

86. A pretty large number of ṢLŌKAS explaining the constitution of these TĀḶAS exists, some of which show how they are derived and why they are arranged in the particular order above indicated: in one of these the 6 principal ANGAS are indicated by the SAṄGÑA,—LŪ, PA, KA, ḶA, TRA, BHA,—and the exact order or position which these TĀḶAS occupy in the tables of PRASTĀRA from which they are derived is clearly indicated. The following ṢLŌKAS have been selected for the present, because they distinguish the JĀTIS, and further incorporate not only the KAṬAPAYĀDI SAṄGÑA adopted for MĒḶAKARTAS, but include also the other method of indicating numbers by distinguishing names, which is so well-known to all acquainted with the GAṆITA ṢĀSTRA.

Order of TĀḶAS adopted in these ṢLŌKAS.

TRISRA = *Triple.*
CHATURAṢRA = *Quadruple.*
KHAṆḌA = *Quintuple.*
MISRA = *Septuple.*
SAṄKĪRṆA = *Nonuple.*

Sapta Tālas.

DHRUVŌ MAṬYŌ RŪPAKA ṣcha JHAMPAS TRIPUṬA ēvacha, AṬA TĀḶAIKA tāḷaṣcha SAPTA TĀḶĀhprakīrtitāha.

Saṅgña.	Apa-savya.	Go-mūtra.	Savya.
PIKA	11		11
VAṬI	41		14
SAKA	71		17
LARA	33		23
DHĀRA	92		29

1. Dhruva Tāla.

Ādyō DHRUVŌ LAGHU DRUTA LAGHU YUGMĀNGŌSYA jātibhih kramaṣaha, tryaṣrā dyābhihi PIKA, VAṬI, SAKA, LARA, DHĀRAI ṣcha varṇakālasyāth.

HĪNA	80	8
NAṬA	01	10
RIPU	21	12
TAPA	61	16
NARA	02	20

2. Matya Tāla.

MAṬYŌ LAGHU bhyām DRUTA madhya mābhyā mangicha vejjāti bhirasya gaṇyāha : tryaṣrā dibhir HĪNA, NAṬŌ, RIPUṣcha TAPŌ NARA, ṣchētihi varṇakālaha.

BĀNA	5	
RUTU	6.	
TURANGA	7.	
NITHI	9.	
ĪSARA	11.	

3. Rūpaka Tāla.

LAGHU BINDU bhyā mangisyād RŪPAKA ēsha varṇa kālōsya tryaṣrādyābhir gñēyō BANARTU, TURANGA, NITHI, HARAIHI, kramaṣaha.

Saṅgña.	Apa-savya.	Go-mūtra.	Savya.
RUTU	6.		
HAYA	7.		
VASU	8.		
DIK	10.		
RAVI	12.		

4. Jhampa Tāla.

JHAMPŌ LAGHUnābhavatihy ANUDRUTĒNA chāpyangī RUTU, HAYA, VASU, DIG, GRAVAYŌ, varṇāstrya ṣrādibhirbhavantīha.

TURANGA	7	
MĀTANGA	8	
NITHI	9	
ĪSA	11	
VIṢVA	13	

5. Tripuṭa Tāla.

Tāḷō vadanti TRIPUṬĀbhi dhānō LAGHUm DRUTADVANDVA mihāngamasya TURANGA, MĀTANGA, NITHĪṢA, VIṢVAIHI tryaṣrādi dhiṣchāksharakālamāhuhu

NAṬA	01	10
RAṬI	21	12
VAṬI	41	14
JAṬI	81	18
KHARA	22	22

6. Aṭa Tāla.

LAGHU YUGABINDU YUGĀbhyām AṬA TĀḶŌṆ gīchavarṇakālōsya tryaṣrā dyābhir NAṬA, RAṬI, VAṬI, JAṬI, KHARA, samkhya yākramāt gīēyaha.

ANALA	3	
ABDHI	4	
ṢARA	5	
AṢVA	7.	
NITHI	9.	

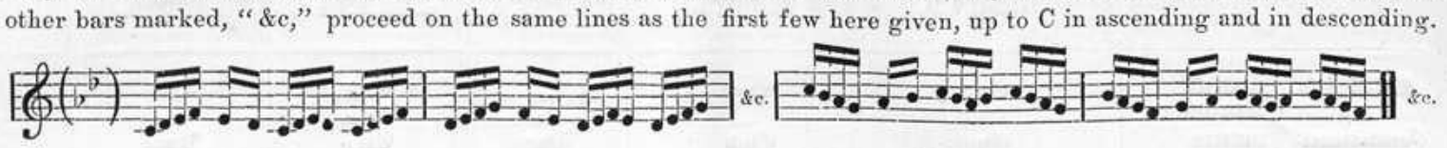
7. Ēka Tāla.

LAGHU naivēkēnāngī tāḷōhy ĒKŌsya niṣchitaha kālaha tryaṣrādyābhir jātibhir ANALĀBDHI, ṢARĀ ṢVA, NITHI, bhirapivarṇai.

87. Here again, as in the case of MĒḶAKARTAS and RĀGAS, one can easily discern the eagerness of the framers of the Science to leave out no possible combination of **Numbers** that can be utilised for the purposes of **Art.** It will be observed that there is a clear uniformity of system in the construction of the 35 TĀḶAS, though the total number of AKSHARAS or sub-units in each ĀVARTA varies considerably from 3 to 29, presenting a general appearance of irregularity and unevenness. It will also be observed that the numbers 3, 4, 5, 7 and 9 represented by the five JĀTIS are utilised as LAGHUS in each of the seven TĀḶAS, and that the first numbers 1 and 2 representing the ANUDRUTA and DRUTA are combined with each of these in a systematic and methodical manner to render the scheme as complete and complicated as possible. The numbers 6 (DIVYA) and 8 (VARṆA) are not taken separately in the scheme as they are mere repetitions of 3 and 4. The reason why the ANUDRUTA enters into only one of the 7 classes (JHAMPA) may be attributed to the difficulty of counting it as a separate unit with a separate accent amidst a number of other complex measurements. On this account the JHAMPA TĀḶA, which in its usual acceptation is made up of 7+1+2=10, is generally divided into two equal sections of 5+5=10, when it becomes the KHAṆḌA JĀTI LAGHU. On the same grounds the JHAMPA TĀḶA is supposed to be theoretically excluded from the CHATURAṢRA JĀTI altogether, where it is made up of 4+1+2=7 units, which are rather anomalous in a quadruple measure.

88. Is it a wonder that in the absence of a clear system of notation, the majority of these TĀḶAS should have fallen into disuse? A complete set of exercises including all the 35 varieties is prescribed for beginners under the designation of ALANKĀRAS, but only those TĀḶAS the component numbers of which have been printed in thick *antique* type in the table on page 25 are in common use, and the names DHRUVA, MAṬYA, &c., are generally (though incorrectly) identified with them, without any mention of the JĀTIS or species. A few bars are given below to convey an idea of the whole series, which is printed *in extenso* in the Elementary Instruction book with 2 examples for each variety. The other bars marked, "&c," proceed on the same lines as the first few here given, up to C in ascending and in descending.

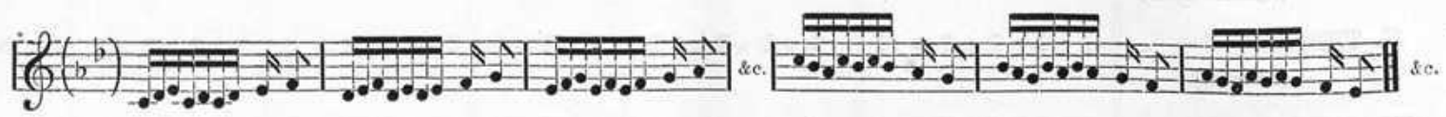
I. DHRUVA—*Quadruple.*
4+2+4+4=14.



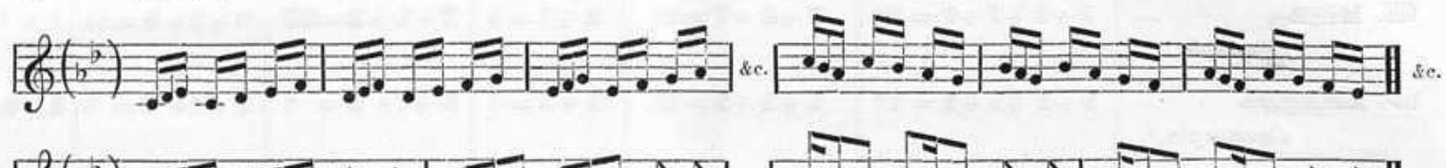
II. MAṬYA—*Quadruple.*
4+2+4=10.

III. RŪPAKA—*Quadruple.*
2+4=6.

IV. JHAMPA—*Septuple.*
7+1+2=10.



V. TRIPUṬA—*Triple.*
3+2+2=7.



VI. AṬA—*Quintuple.*
5+5+2+2=14.

VII. ĒKA—*Quadruple.*
4.

89. It will be seen that the *Rhythm* of these measures is quite foreign to European music, and that none of the time-signatures now adopted in the West can well be applied to any of the Indian TĀḶAS; *e.g.*, in the RŪPAKA, which is made up of 2+4 or 6 units, the accents fall on the first and third, whereas in the 3/4 time made up of 6 quavers, the strongest accent falls on the first, and a moderate one on the fifth; similarly in the 6/8 time, which is merely the TRIṢRA LAGHU twice repeated, the accents fall on the first and fourth quavers. In Oriental Music, the chief accent invariably falls on the first note of each sub-division or group separated by the sign +, *e.g.*, 9+2+9+9; and the regular clapping of the hands falls on these notes. The simplest and most correct course would therefore be to enter the sub-units of each TĀḶA in full at the commencement of every Indian melody, as shown above. In the first issue of this publication, the European time-signatures which approached nearest to actual requirements have been retained, though somewhat incorrectly, with a view to avoid confusion.

90. A few more points connected with the Dravidian time-measurements above mentioned deserve notice here :—

(i) Although the times are polyrhythmic, varying with the several JĀTIS, the measurement is even and uniform throughout, (SARVALAGHU) and all difficulty is obviated by counting by units (expressed chiefly by *quavers* in this work). As a matter of fact it is supposed to be a great feat when a performer sings or plays so correctly that, although seven different men taking up the seven different TĀḶAS count time in seven different ways, the whole of them meet together at a preconcerted point, called MUKTĀYI, and then branch off in different directions to meet again in the same way as before.

(ii) What is usually termed the ĀDI TĀḶA which corresponds to the *common or even* time in European Music, is really the TRIPUṬA genus of the CHATURAṢRA species; but as the term TRIPUṬA has been appropriated in common usage to denote the seven-unit-measure of the TRIṢRA species, the term ĀDI has been borrowed from the long list of 108 TĀḶAS reckoned by MĀTRAS. There are a few varieties in the ĀDI TĀḶA which might be mentioned here; *viz.*, (*a*) MADHYĀDI, in which the musical phrase generally terminates with the first half of the ĀVARTA, a fresh phrase or a variation of the first one being taken up at the second half of it. (*b*) DĒṢĀDI, in which the first three AKSHARAS of a melody fall on rests, but re-appear regularly at the commencement of each succeeding ĀVARTA, so that every musical phrase invariably begins on the 4th note of the first bar in each ĀVARTA; another peculiarity in the rhythm of this measure is that the first and fourth notes in each bar are short and the central one generally long: (*vide* melodies in the first issue.)

(iii) It will be seen that the grouping of notes in Indian Music has to follow not only the various JĀTIS introduced in the course of a melody, but also the prosody of the SĀHITYA, short notes being attached to short syllables and the remainder of the group to long syllables; the grouping cannot therefore strictly conform to the comparatively simple and readily readable arrangements of the European system in which the rule is not so imperative, owing to the diversity of languages to which the words are adapted and the preponderance of instrumental over vocal Music.

(iv) The simple and compound triple times of the European system including the six-eighth measure fall under the TRIṢRA JĀTI of the ĒKA TĀḶA. The use of *triplets* or triolets (*i.e.*, three notes grouped together and counted as one in common or equal time) though rare in regularly constituted melodies, is of very frequent occurrence in improvisatorial performances and ĀLĀPANAS of RĀGAS; groups of 5, 7, 9 or more notes likewise occur.

(v) (*a*) When a piece in Quadruple time commences regularly with the first strong beat of a bar the mode of counting time is termed SAMA or even. (*b*) When a rest occurs at the first beat and the Music begins on the next note, it is termed ANĀGATA; in such cases every new ĀVARTA as a rule commences in like manner with a rest or a syncopated note. (*c*) When a melody is begun at the last note of a measure it is termed ATĪTA. (*d*) When more complicated and difficult modes of counting time are employed—(and experts generally pride themselves on these)—it is termed VISHAMA or mischievous. Similar distinctions are recognised in other species but these will not be noticed at present. As a rule **rests** are not indicated so clearly as in European Music; singers are left to use their own discretion in the matter.

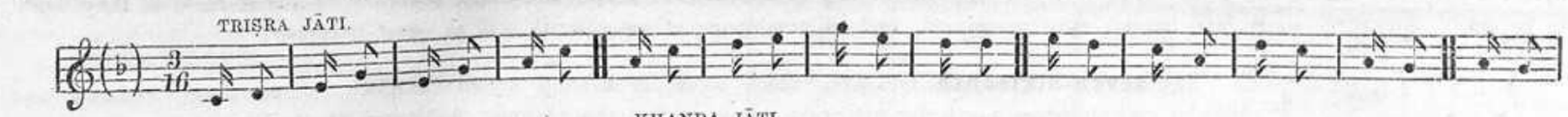
91. Besides the SARVA LAGHU or evenly counted measures of the ĒKA TĀḶA, there are a few species altogether unique and peculiar to Oriental Music,—designated CHĀPU, where a whole bar is counted together as one, without intermediate breaks; the rhythm of these measures has absolutely no parallel in European Music, the Scotch '*Snaps*' and '*Strathspeys*' being essentially different in structure as well as in the mode of rhythmic progression; a rough idea of the Dravidian measures may be formed from the following examples :—

MĒḶAKARTA.—HARIKĀMBŌDHI.
RĀGA.—MŌHANA.

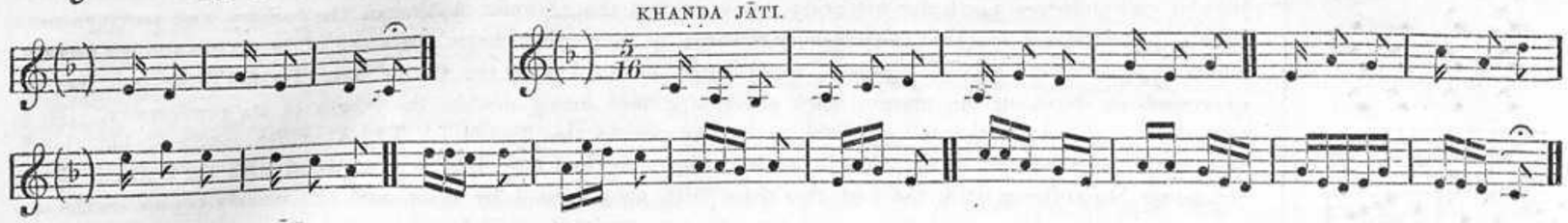
CHAPU TĀḶAS.

The Pentatonic scale.
Count * by entire bars.

TRIṢRA JĀTI.

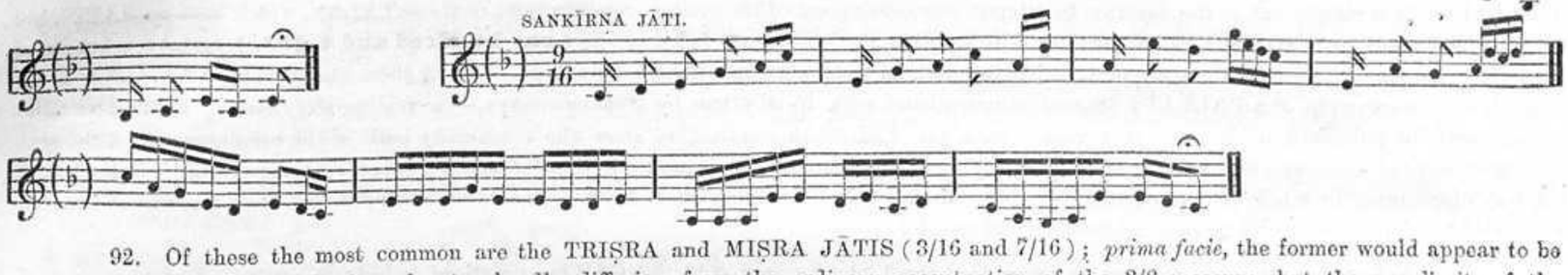


KHANDA JĀTI.



MIṢRA JĀTI.

SANKĪRṆA JĀTI.

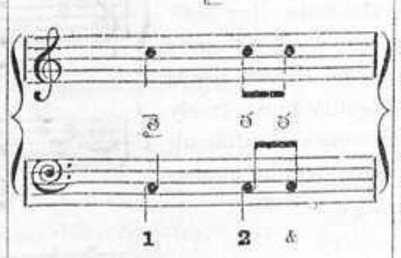
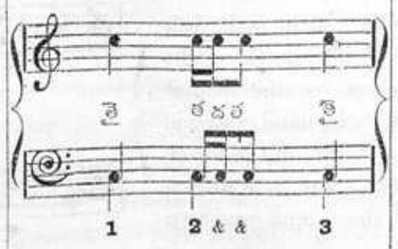
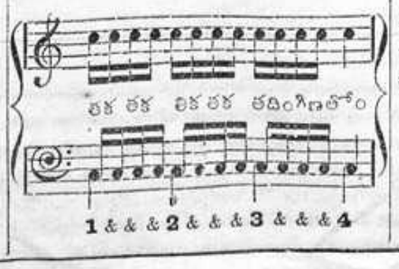
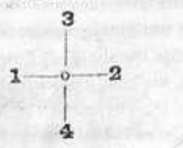


92. Of these the most common are the TRIṢRA and MIṢRA JĀTIS (3/16 and 7/16); *prima facie*, the former would appear to be merely an incorrect redistribution of notes, hardly differing from the ordinary accentuation of the 3/8 measure; but the peculiarity of the emphasis, which falls on the shorter notes, gives quite a different colour to the Music; if the bars be rearranged so that the perpendicular

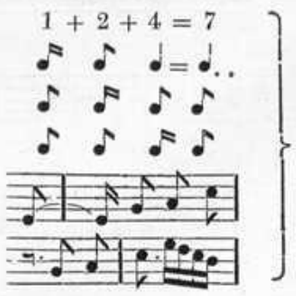
---

* The mode of counting time by AKSHARAS is very simple. At the first note of every group or bar on which the regular accents fall, either the two hands are clapped together with a full beat or a stroke is laid with one hand on the thigh or some other beating ground; the remaining AKSHARAS from 3 to 9 are counted on the fingers; this is rendered necessary as the units of the LAGHU vary with each JĀTI; in the case of the DRUTA, which has only two AKSHARAS, the beat falls on the first unit as stated before, and for the second, the right hand is removed from the left or other beating ground and stretched forth gracefully *in vacuo* with a side beat which is not sounded.

The mode of reckoning by ANGAS or MĀTRAS is shown below, in comparison with the forms of *conducting* with a *baton* used in European Music;—this method which is not used for the SAPTA TĀḶAS or its 35 sub-divisions, is applicable to the 108 and other complex measures used chiefly in the BHARATA ṢĀSTRA. At times a special phraseology is used called TATTAKĀRA with the words, TAKA, TIKA, TADINGIṆA TŌM which are adapted to the long and short syllables of the Music. Another style called KONUGŌL is used for the MRUDANGA with the primary sounds TA, DI, TŌM, NAM, with similar syllables added at pleasure for KOLUPI-ing.

ANGAṢRĒṆITA.	No. of MĀTRAS.	SOUNDS BY WHICH REPRESENTED AND ACCOMPANIED. Oriental.	European.	In staff notation.	HOW CONDUCTED IN ORIENTAL MUSIC.	HOW CONDUCTED IN EUROPEAN MUSIC.
1. ANUDRUTA	1/4	*DI*	...		A light touch on the palm of the left with the three middle fingers of the right hand *without actually beating the time.*	...
2. DRUTA	1/2	*DĪ* or *DI DI*	...		Do. Do. but *with an actual beat.*	...
3. LAGHU	1	*TĀI*	...		A full and regular clap with the two hands or a stroke on the thigh or other beating ground.	...
4. GURU	2	*TĀI* *TATA*	One Two		Clap the two hands together for the first beat or ĀGHĀTA, and then remove the right from the left hand with a side beat *in vacuo* for the second unit or VIRĀMA. The above four are treated as SAṢABDA.	First a strong down beat as at No. 1 and then a weak up beat as at No. 2. This mode of *Conducting* is used in 2/4 time or Duple measure, with generally 4 quavers to the bar. The sub-units not represented by numbers are pronounced with the syllable "and" used as an expletive.
5. PLUTA	3	*TĀI* *TADATA* *TĀI*	One Two Three		A down stroke *in vacuo* without a clap and then two side strokes, to the right and left. A circular movement is also used for the third stroke. This and the next are NIṢṢABDA or soundless.	First a down beat then a side beat to the left and a similar one to the right as in 3/4 time or Triple measure. The side beats may be taken *vice versa*. The third beat is somewhat stronger than the second.
6. KĀKAPĀDA	4	*TAKA TAKA* *TIKA TAKA* *TADINGINA* *TŌM*	One Two Three Four		The first beat to the left, the second to the right, the third *up*, and the last *down*, as shown below:— 	A strong down beat, a weak side beat, another strong cross beat and a weak up beat as in Quadruple measure. Compound times are marked with every accent quite distinct; but the first called **thesis** is beaten *down* and the last or **arsis** *up*.

lines may fall before the long notes and the piece be then sung, the melody will at once assume a new aspect altogether, hardly identifiable with the original air. For this reason, no re-adjustment of these peculiarly national rhythms can be attempted, nor can they be sung as SARVA LAGHUS taking the lowest unit (1/16) as the standard of measurement. If they are taken together by entire bars, as they ought to be, their indivisible unity will become most prominent, and all semblance of irregularity will at once disappear.



The **seven-sixteenth** measure, which alone is usually styled CHAPU, is exceedingly common and popular and deserves particular attention. It is in fact the national rhythm of the country and portrays most faithfully the natural penchant of the people towards the mysterious charm contained in the divine number **seven**, which appears over and over again in everything connected with the Divine Art. Its GATI or gait may be expressed as shown in the margin, each succeeding note being double the length of its predecessor. (It is sometimes counted by threes and fours, as in the case of the TRIPUṬA TĀḶA or 7/8 measure, but this is incorrect). The position is occasionally varied; then, the first note 1/16 is syncopated with the last note of the preceding bar; oftener still, the first two notes 3/16 are occupied by rests, and the melody begins on the two even notes, followed by a dotted quaver in the next bar, giving thus a false appearance of common or even time.

Measurements of time by **ANGAS** *and* **MĀTRAS.**—*extremely difficult.*

93. It is simply out of the question to attempt any description of the endless complications of those TĀḶAS, which have no JĀTIS, but are reckoned solely by ANGAṢRĒṆITA. Suffice it to say that the *horribile-dictu* list of 108 **(one hundred and eight!)** TĀḶAS is but one of the numerous sets of time-measurements pertinaciously indulged in by musicians of taste and skill. Out of these the SIMHANANDANA is the longest, and an example of a PALLAVI framed in accordance with its rhythms by Subramaniayya,— a real prodigy among living Dravidian timists—will be published in due course together with the TĀḶAS themselves, to show the complexity both of the measures and of the style of improvisatorial music referred to in para. 28 (xv) *supra*. The comparatively simple rhythms of the European system present no difficulties in the way of counting by whole bars or sections of a bar; the grouping in Indian music being so much more complicated, the processes of counting by ANGAS are *pro tanto* rendered more laborious and unsafe.

It will however be some comfort to know that the TĀḶAS counted by ANGAS are practised only by connoisseurs and experts of a very high order, besides MRUDANGA-players. As a matter of fact, the astounding flexibility of voice and muscle displayed by the musical *Heautontimorumenos* *of the East, squatted on the ground, surpasses the most difficult and marvellous feats achieved by the greatest of funambulists and high-vaulters in the middle of the air. Among these, which can hardly be reproduced in writing, may be mentioned the agility displayed—

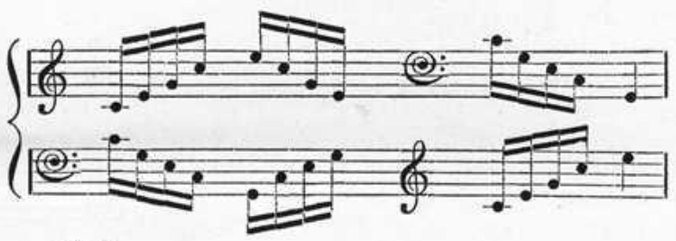
(i) in singing with one TĀḶA orally, beating time in entirely different TĀḶAS with the two hands and sometimes with the feet also;

(ii) in using the three different degrees of velocity, *viz.*, VIḶAMBA, MADHYA and DURA, at one and the same time, while singing and counting,—all the while extemporising variations of a dreadfully labyrinthian character in the most intricate modes and melody-moulds.

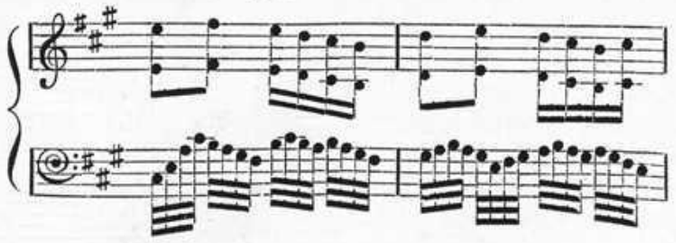
Similar difficulties in European Music.

94. The skill displayed by indigenous timists is however nothing when compared with the enormous difficulties of the Pianoforte and Harmonium which are so readily overcome by almost every girl of seven years acquainted with the European system; for here, the most trying work is exacted not only from the eyes and hands, but also from the feet in the case of the harmonium, where the alternate blowing of the bellows has to be maintained throughout the performance in the most uniform steady and even manner possible, quite irrespectively of the most rapid and dexterous movements prescribed for every one of the 10 fingers of the hands, on the white and the black keys as well as on the numerous Stops of the instrument itself. A full description of these difficulties, which have to be surmounted by every student of European music, will be inflicted on the Indian reader, to show with what patience and perseverance the divine art is cultivated by every man and woman of the West who lays claim to education and refinement—whereas the universal ignorance that prevails here is a foul blot on the nation.

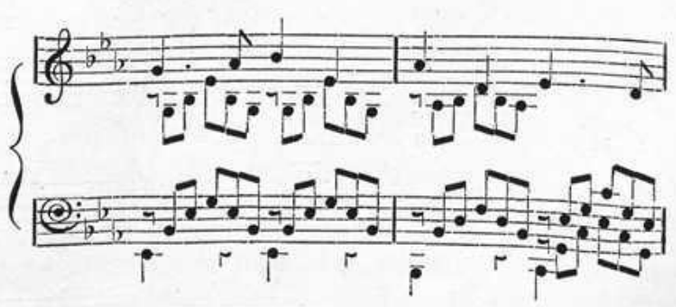
(i) In the first place, two different clefs are prescribed for the right and left hands respectively, *viz.*, the G clef and F clef, the position of notes on the stave being quite different; to add to the difficulty these keys are frequently intermixed, the F clef appearing on the Soprano and the G clef on the Bass stave lines; as a rule, keys with a large number of sharps and flats are preferred, and the notes are sometimes written a full octave higher or lower.



(ii) The degrees of velocity are very seldom the same for both hands; a four-fold-quicker time is very frequently prescribed for the weaker fingers of the left hand and this strain is continued without interruption over several pages together, modulations into various keys with any number of accidentals being freely indulged in, not to speak of shakes, trills, continuous progressions of difficult chords, alternations with notes of distant intervals and so forth,—besides the numerous marks of *expression* indicated out-side the *great stave*.

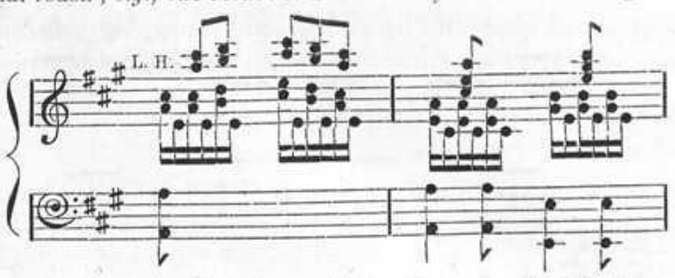


(iii) Triplets are profusely intermingled with quadruple time, the left hand measures being sometimes composed entirely of the former while the right hand measures are made up chiefly of the latter, or *vice versa*; *e.g.*, in the second bar of the extract given in the margin, the last quaver on the right hand stave is equal in value to $1\frac{1}{2}$ out of the 3 quavers comprised in the last triplet of the lower stave. When more than one voice or instrument is employed, each takes up a different time, *e.g.*, 3/8, 2/4 and 3/4;—six bars in the first, three in the second and two in the third making up a complete isochronous whole.



* In the West, the strictest attention is paid to gracefulness of demeanour and the comfort of the performer whether in private practice or at public entertainments. On the other hand it is shocking to observe the convulsions, grimaces and ungraceful gesticulations which inseparably accompany the performance of almost every musician of the East: no doubt the difficulties of his system account for the unsightly phenomenon, but even listeners ignorant of music often make it a point to nod and gesticulate with the performer as a sign of keen appreciation. The enlightened Mahārāja Ṣarabhōji of Tanjore once placed sentinals with drawn swords all round his music saloon, and gave the command at the very beginning of the entertainment that whosoever shook his head but once during the performance should forthwith be decapitated. The scene that ensued must have been lovely to behold. One refined amateur was so overwhelmed with the charms of the Music and found the Mahārāja's restriction so difficult to observe and so unnatural to bear, that he actually leaped for joy at a moment of rapture, and on being called to account for such gross disobedience of the royal mandate, he humbly prostrated himself and represented that he would rather prefer to lose his head completely than abstain from shaking it in token of his appreciation of the music!

(iv) The left hand has frequently to skip and bound far beyond its normal reach ; *e.g.*, one octave is first forcibly struck at the beginning of a bar at the bottom of the instrument, and various chords are then taken up in higher octaves in quick succession, each chord being composed of 4 or 5 notes together. Occasionally the left hand has to play a number of bars in the TĀRA STHĀYI of the right hand, while the latter takes the place of the former and is occupied with the most complicated manœuvres with breathless rapidity.



Even greater difficulties are experienced in Violin Music, when double notes and extreme chords are introduced in the highest octaves, while the movements in combination with other instruments progress with lightning speed traversing through the whole range of the strings ; the Music is sometimes played throughout on a single string, and sometimes on all of them.

(v) The admirable agility displayed by Indian vocalists in the execution of very rapid *roulades*, thundering down from the highest to the lowest notes in any number of MĒḶAS, RĀGAS and TĀḶAS, and by Indian instrumentalists on the non-equidistant frets of the VĪṆA with endless graces and adroit manipulations, is a matter for greater surprise than all the skill exhibited at the Pianoforte and the Violin.

INDIAN HARMONY.

95. It is incorrect to say that no harmony of any kind exists in Oriental Music. It is true that considerably greater attention has been paid to the development of modes, the construction of characteristic melody-moulds and to the merciless multiplication of mixed measurements ; so much so that no two men can be expected to possess the same degree of proficiency in every branch of the science ;—(not to speak of the proverbial professional antipathy among musicians of the country, two of whom can seldom meet together without breaking into open war* with each other ;) at all events, each musician engages a party of his own with at least 3 instruments for purposes of accompaniment, *viz.*, a TAMBŪR for sounding the ṢRUTI notes, a Violin for filling up the blanks at moments of rest, and a drum or MRUDANGA for accentuating the intricate TĀḶAS in an emphatic manner. These leave hardly any room for combinations with other voices or instruments.

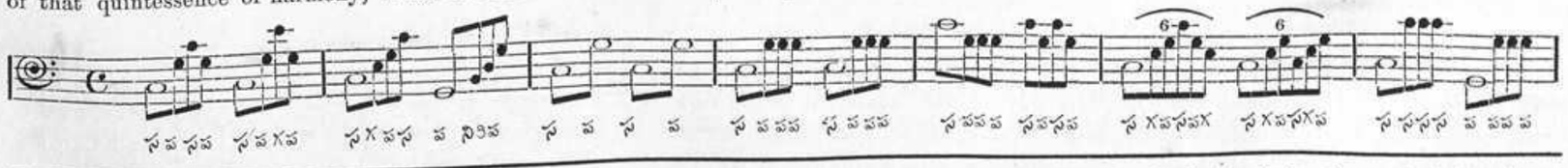
96. Moreover, considering the *solo*-character of the music itself, the prominence necessarily given to particular notes in a RĀGA, and the emphasis laid on them to bring out its peculiar features, the simultaneous vociferation of other notes by a number of other singers cannot but be regarded as intrinsically incoherent and wholly inconsistent with the spirit of the system itself. In the majority of entertainments, greater importance is attached to *extemporaneous* ĀLĀPANAS of RĀGAS than to the rendering of definitely fixed melodies ; this practice, which alone keeps alive Oriental Music, renders every kind of harmony and accompaniment on such occasions absolutely impossible *per se*.

Besides, the splitting up of each composition into three parts, *viz.*, PALLAVI, ANUPALLAVI and CHARAṆA which are confined to particular octaves,—commonly the natural, higher and lower,—brings in the whole range of notes that can be reached by the human voice within the scope of the same melody in such a manner, that it will be difficult to keep the parts distinct as in European harmony :—unless indeed the parts perpetually cross one another and progress entirely in contrary motion, which cannot but destroy the national character of the Music and the peculiar characteristics of the RĀGAS. (For possible improvements, *vide* sect. XIV *infra.*)

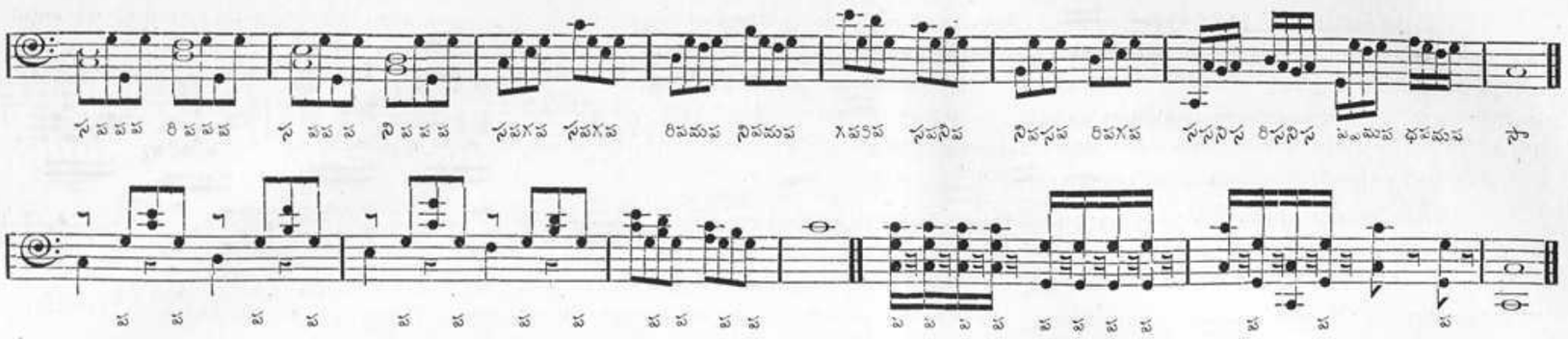
The successive recurrence of semi-tones and the quaint progression of some of the scales would further render the combination of simultaneous sounds such horrible cacophony as cannot be tolerated by even the most perverse admirers of imperfect concords and of artificial discords. "Well, then, reject the scales, as we have done" says the European : "Oh, no," says the Asiatic, "I'll rather do without the harmony, for in the first place it is so difficult to get our musicians to meet together ; then, the best æsthetic effects are sacrificed in harmony to the attractions of a combination of forces which produce,—very grand, it is true, but—comparatively dry results. When I want to address the deity or excite compassion or love, it won't do for me to be warlike and bold and use the major mode (MĒḶA No. 29) ; even your minor mode with three flats hardly suffices to create that degree of pathos and tenderness which I require ; I therefore go on adding more and more flats till I get to those exquisitely tender modes in which the melodies PARIHĀSAKAMĀ, ĒMANDUNĒ, *etc.*, are composed. At such lonely moments of thrilling sentiment and impassioned devotion neither gods nor men can tolerate the outpourings of more than a single heart."

97. On the VĪṆA, the national musical instrument of India, there are besides the four main strings on which the melody is played, three side strings which invariably sound the notes, C, G, c, and the performer attacks these with his little finger at the commencement of every bar or at the note on which the regular beats occur. It is true that even experts do not take care to avoid the dreadful discord, which is thus produced, whenever the beats fall on such notes as B♮ and D♭ and in those VARJA RĀGAS in which G is entirely omitted ; (in these cases the sounding of the forbidden strings may be easily shunned or slurred over ;) nevertheless as the three side strings are sounded only at definite intervals, the beauties of the RĀGA are not interfered with, and the effect produced is exceedingly *melodious* and at the same time *harmonious*, while an irresistible charm is added to the music as the rhythms are thus indicated in an unmistakable manner.

98. At most musical entertainments the ṢRUTI notes ꣸ and ꣸ (which remain immutable in all the 72 modes) are persistently kept sounding as *drones*, as in the Scotch bagpipe, throughout the performance. Though this adds to the so-called monotony of Indian Music, the principle underlying the practice is quite scientific and correct and is specially to be prized as it precludes the possibility of not only deviating from the correct pitch, but also of modulating into other keys, as in European music for the sake of variety. Moreover, when it is remembered that in the accompaniment for all kinds of melodies in the West the same notes ꣸ and ꣸ most frequently recur as shown below, the absence of a few additional notes (which in the Oriental system may not always be admissible in the particular RĀGA taken up) cannot be regarded as divesting the music of that quintessence of harmony, which is considered so absolutely indispensable in the European style :—



* In India it is with the greatest difficulty that a professional musician is ever induced to impart to others the knowledge he has acquired or the music he has learnt ; enormous presents are taken from well-to-do pupils, but progress is retarded as much as possible, a very long time being wasted on SARALIVARUSAS and GĪTAS ; from poorer disciples the teacher (GURU) exacts all sorts of menial services, during a *Jacob-Laban* servitude of several septennia, and though the charming *Rachaels, Lias* and flocks ultimately secured are well worth the labour and time thus employed, these rich possessions are acquired more by stealthy and indirect contrivances than with the good will and openheartedness of the donor. "Teach music to none but your son, your GURU'S son or to him who gives you wealth *incessantly*" is the rule observed by most musicians. There are of course honorable exceptions ; but it is very seldom indeed that anything is taught freely and candidly ; in fact, reputed singers conceal their real *forte* even before a public gathering, if there happen to be any intelligent tyro capable of mastering the secrets during the performance. Proficiency acquired at such cost is naturally guarded with great jealousy, and when rivals happen to meet before appreciative judges, the tug of war is something terrible, and never ceases until one or the other breaks down completely,—like the thrush or nightingale in the forest, which fell down dead on the heart of the singer with whom it vied and who mercilessly raised the pitch at every step until it led to this cruel catastrophe. In Europe every effort is made to accelerate the progress of knowledge by ensuring that each scientific investigator starts afresh from the point at which all his predecessors put together had left off, so that there is continuous advancement. In India it is just the reverse ; all the knowledge and proficiency acquired by each connoisseur is kept a profound secret and ultimately dies with him. The loss to the nation thus becomes hopelessly irretrievable. If any written works are left at all, these secrets are buried in the most mystical and unfathomable occultism, so that every fresh investigator has to commence *de novo* from the very beginning. *Nous avons changé tout cela maintenant.*

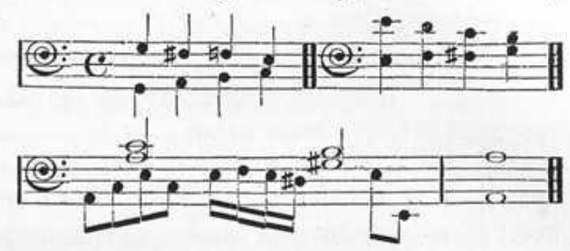


99. As however some improvement in the system of Indian harmony is highly desirable, a few rules and general principles are given below, forming the basis of a simple scheme of accompaniment which may be utilised as a general formula for most Oriental melodies:—

(i) As far as possible, efforts should be made to preserve in its integrity the Oriental style of harmony, by striking the notes used in the accompaniment, only at the commencement of each bar or where the principal accents fall as mentioned above.

(ii) Care should be taken to avoid the usual progression of notes constituting the common chord,—*viz.*, C, E, G, C; G, B, D, (F,) C, F, A, C, their inversions and similar sequences in the minor mode, as these do not always conform to the ĀRŌHAṆA and AVARŌHAṆA appropriate to Oriental melody-moulds, and their indiscriminate admission in harmony will destroy the characteristics of the melody.

(iii) Accidentals should never be interpolated in any piece on any account,—neither for avoiding monotony, nor for effecting modulations into other keys; (both these objects may be gained by changing the modes and varying the airs at will.) The effect of this unfortunate but unavoidable crusade against accidentals will be to shut out all chromatic passages which are at times so lovely, as well as all such exquisitely beautiful combinations as are shown in the margin; but it cannot be helped; the pure Dravidian system cannot tolerate such foreign admixtures however sweet or ravishing, without *ipso facto* causing self-annihilation. Even in non-dravidian RĀGAS such as SAURĀSHṬRA, KĀMBŌDHI, &c., only such accidentals as form part and parcel of the system can be introduced in the accompaniment. In any case the interpolation of the sharp between F and G at almost every step, which is so natural and graceful in European Music cannot be thought of even for a second in the South Indian system, without completely changing the fundamental modes, *viz.*, from *Chakras* I *a*—VI *a* to I *b*—VI *b* (*vide* table on page 16.)



(iv) Instead of intoning the ṢRUTI notes uninterruptedly as in a *drone*, a great deal of variety may be introduced by employing them alternately with octaves or with other notes as in para. 98 *supra*, care being taken not to transgress against the sequence of notes indicated in the ĀRŌHAṆA and AVARŌHAṆA for VAKRA and VARJA RĀGAS. The European methods of harmony may however be fully applied in the case of the parent Modes, 20, 21, 23 and 29 (SAMPŪRṆA), subject always to the restriction that absolutely no accidentals are employed; the leading note required for the minor mode exists in MĒḶAS Nos. 21 and 23.

(v) The ascending and descending scales prescribed for each RĀGA may be gracefully introduced in the accompaniment either in contrary or parallel motion, together with such combinations of other notes as bring out the charms of each RĀGA to the best advantage: this is usually done by the violin at present, whenever the singer takes rest or halts for a time on the octave of the ṢRUTI note for the sake of effect.

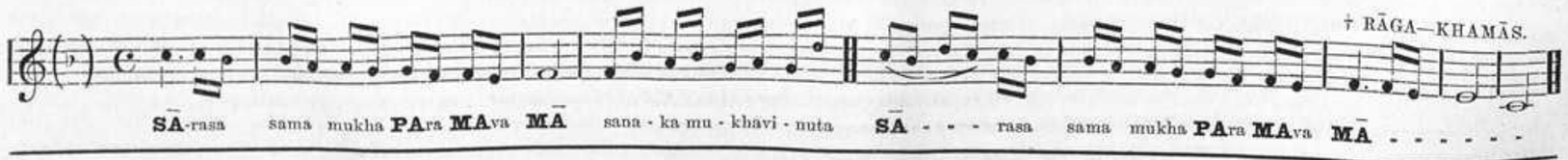
100. The advanced student of modern harmony would justly stigmatise the above arrangements as worthy only of the rude simplicity and primitive nakedness of prehistoric times: but there are certain shades and aspects among the beauties and perfections of Nature which no amount of civilisation and refinement can improve or ameliorate, and the secrets of national tastes and springs of action can only be studied and admired, but in no way interfered with: adaptations may of course be made and improvements effected, but the integrity of the system should be maintained without attempts at mutilation or transformation of any kind.

101. A few more peculiarities in Indian Music may be mentioned:—

(i) *Music and words.*—It is considered absolutely essential that a musician should not only be a proficient in his own art, but he must also be a poet; he must compose his own words and as a rule insert his name or some other distinguishing mark of identification somewhere in the words of each composition in such a manner as to bear a different signification in the context. He can neither set his music to another man's words, nor adapt words to another man's music,—a few maiden efforts made by one of the rising masters of the Art in the latter line were ridiculed by his more illustrious contemporary in such strong terms that it ultimately led to the formation of a rival School of Music. The sooner however this pernicious restriction is removed the better. In European Music the practice is just the reverse; the best artists feel proud to set to music the words of living poets, and both arts gain by this noble and praiseworthy co-operation.

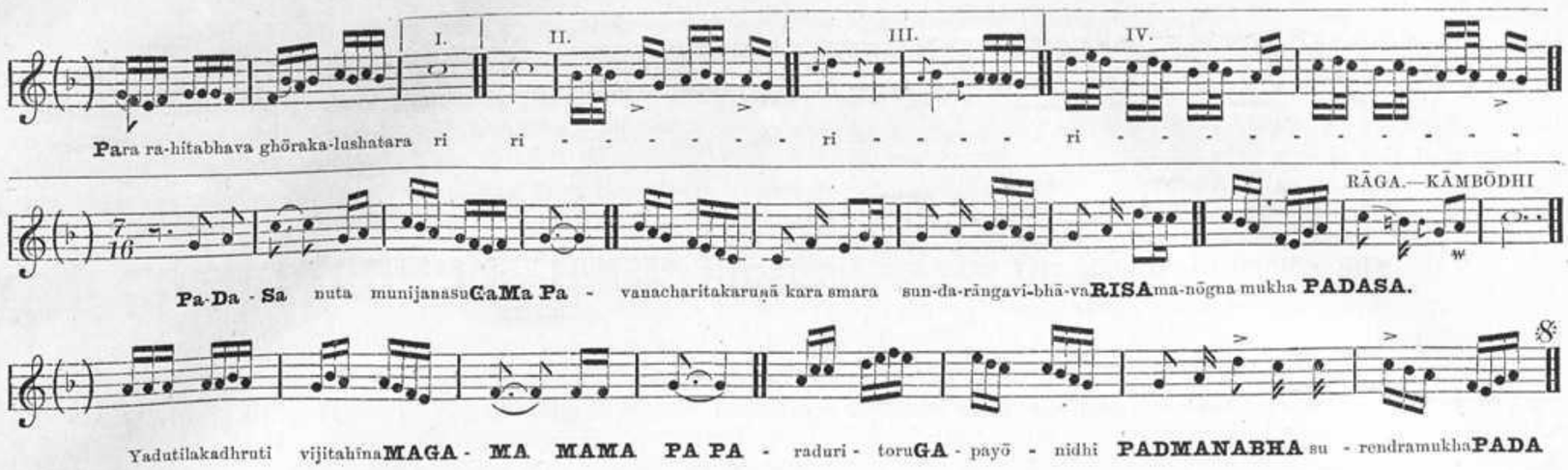
(ii) *Solmisation.*—At the end of the Second Chorus and Stanzas a definite number of ĀVARTAS is added for purposes of solmisation without a text, the names of the notes being repeated instead; this is considered to possess a special virtue in Oriental Music and SVARASĀHITYA, *i.e.*, the repetition of the names of notes before taking up the words is more popular than the ordinary style of vocal music. Very little importance is attached to the names of notes in European music, except for purposes of practising or sol-fa-ing.

(iii) *Adaptation of names of notes to syllables in the text at appropriate places.*—A good many composers take also a particular delight in arranging their Music and words in such a manner that the syllables pronounced coincide with the names of the notes sung at the commencement of a bar or the conclusion of a phrase; and this is considered a great feat; in Europe it would perhaps be regarded as puerile, though the example annexed shows that the idea is not altogether Asiatic; even such a distinguished authority as His late Highness KULAṢĒKHARA Maharāja of Travancore did not consider this artifice beneath his dignity*; a large number of his compositions have been framed in accordance with this principle; two specimens are given below;—in this publication, such syllables will hereafter be printed in antique characters.

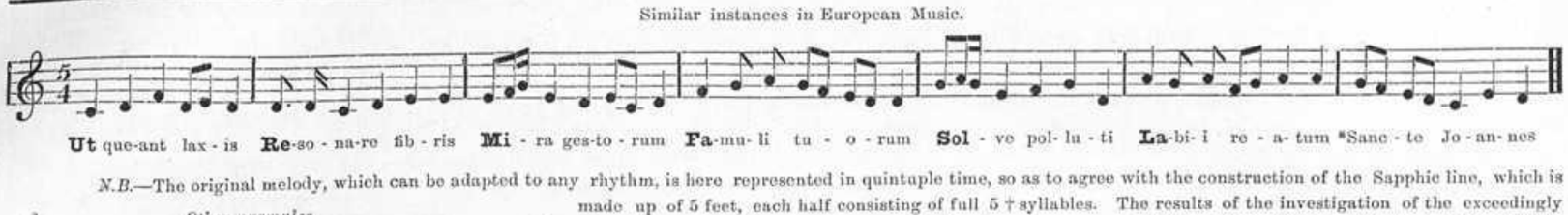


* A certain musician who had composed a melody in this style appeared before the Maharāja and boasted that he had accomplished an extraordinary feat such as had never been attempted before. His Highness at once produced a number of pieces of the same kind, to show that he himself was capable of doing a great deal more without difficulty.

† Most singers wrongly conclude the melodies in the RĀGA KHAMĀS on the F: and this with similar solecisms have led to very curious speculations about the correct tonalities of Indian modes. The ending shown in the text faithfully brings out the AVARŌHAṆA of the RĀGA KHAMĀS: as already stated, no melody can ever end on any other but the keynote; all kinds of liberties are of course taken in practice, with the connivance of the listeners, but they have nothing to do with the system.


I.
II.
III.
IV.
Para ra-hitabhava ghōraka-lushatara ri ri - - - - - - - ri - - - - ri - - - - - - - - - - -
RĀGA.—KĀMBŌDHI
Pa-Da - Sa nuta munijanasuGaMa Pa - vanacharitakaruṇā kara smara sun-da-rāngavi-bhā-vaRISAma-nōgna mukha PADASA.
8
Yadutilakadhruti vijitahīnaMAGA - MA MAMA PA PA - raduri - toruGA - payō - nidhi PADMANABHA su - rendramukhaPADA

Similar instances in European Music.



N.B.—The original melody, which can be adapted to any rhythm, is here represented in quintuple time, so as to agree with the construction of the Sapphic line, which is made up of 5 feet, each half consisting of full 5 † syllables. The results of the investigation of the exceedingly interesting question as to why a particular time signature should be adapted to a particular melody will be published in due course. It is superfluous to say that there are sound reasons for retaining the so-called unrhythmical measures in Music so long as irregular metres are admissible in Poetry. In Oriental Music, great importance is attached to the principle that the words should be adapted to the music and not the SVARAS to the SĀHITYA. Once GŌVINDASVĀMIAYYA appeared before Maharāja ṢARABHŌJI stating that he had brought for presentation *five huge elephants*. On enquiry they proved to be 5 VARṆAS in 5 RĀGAS: when the question of remuneration arose, the Critics of the Court declared that the productions were not worth much, because it was clear that the music was adjusted to the words previously composed, and not *vice versa* as it should have been.

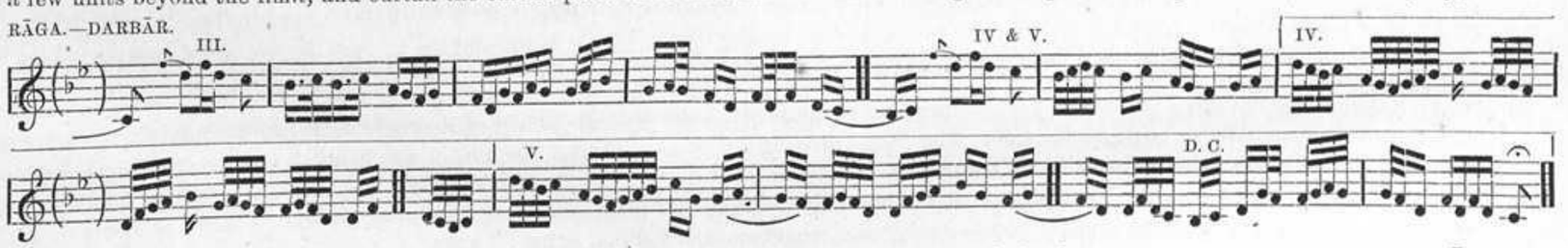
Other examples.

Cur adhibes tristi numeros cantumque labori?
UT REleves **MI**serum **FA**tum **SOL**itosque **LA**bores.

Util di Guido **Re**gola superna
Misuratrice **Fa**cile di suoni
Solenne or tu **La**ude a te stessa intuoni
Sillaba eterna.

* The Guidonian *Hexachords* consisted only of the first six notes; the seventh was added later on! † The *anapæst* after the *cæsura* is practically a *spondaic* dissyllable.

(iv) *Phrases and periods.*—The number of AVARTAS in every melody should as a general rule be even, not odd. The latter which occasionally occurs even in the best standard compositions is theoretically incorrect, and this is only one of the innumerable instances in which the standing principles of the science are violated in common practice; in most TĀḶAS there are usually four ĀVARTAS in each period. There is a general uniformity in the way in which the Music recommences at each ĀVARTA, *e. g.*, if the first variation of a piece begins with a rest, all others follow suit in the same way; a very clever trick employed by skilful musicians is to extend the concluding portions a few units beyond the limit, and curtail the earlier portions so as to fall in with the original *tempo* accurately and without a hitch, *e.g.*,

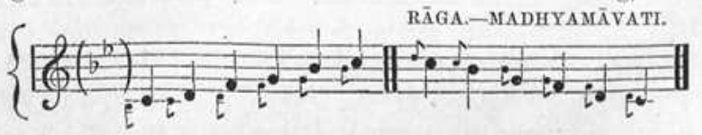


(v) *Subdivisions into bars.*—This is more a matter of discretion; in comparatively short measurements, *e.g.*, 2+4=6 (RŪPAKA), 3+2+2=7 (TRIPUṬA), the insertion of intermediate bar-lines would be an inconvenience; (dotted bars have sometimes been used to mark the subordinate accents but they are liable to be confounded with repetition marks and had better be avoided;) in longer rhythms, *e.g.*, 4+2+2=8 (ĀDI), which, when written in quavers, becomes 8+4+4=16, it is more convenient to divide the ĀVARTA into four equal parts (4+4+4+4) and this is the course adopted in this publication;—the figures at the commencement of each melody always indicate where the correct accents fall.

(vi) *Finale of a piece.*—Whenever a performer approaches the close of an air and before he falls back on the PALLAVI, there is generally a good deal of rushing and dashing, *staccatos* and energetic irregular breaks to correspond with the drumming of the excited MRUDANGA player; this occurs most appropriately and with the best effect in the SVARAS without words introduced at the end of the ANUPALLAVI; any number of notation symbols, however expressive and perfect, would fail to bring before the mind the thrilling effects produced on the eyewitness at such moments of supreme enjoyment; but if the usage is borne in mind, a fairly correct idea may be formed of it from the notation given in this work; subjoined are extracts from a VARṆA in KĀMBŌDHI:—notice the groupings.

(vii) *Rallentando.*—In European music there is usually a temporary suspension of the *tempo* somewhere in the middle, and at the last bars of a piece; this produces a very good effect by way of contrast which adds to the interest of the performance when the regular measure is again taken up. In India the *tempo* is doubled and quadrupled at will but is seldom relaxed; as soon as the complete measures of the melody are finished, it is found desirable to fall back a bit on the timeless ĀLĀPANA of the RĀGA as at the beginning, so that the listener may be satisfied that the *tout ensemble* however varied during the performance is one homogeneous whole.

(viii) GAMAKAS or *Agremens.*—Graces or embellishments are divided into 10 classes,—DAṢAVIDHA GAMAKAS: these are explained in full in the Instruction book. It is of the utmost importance to bear these explanations in mind, as the bare notation conveys absolutely no idea of the real Music, which is made up entirely of these GAMAKAS; even the ĀRŌHAṆA and AVARŌHAṆA of the SARAḶI VARUSAS or first exercises taught to beginners are invariably executed with graceful combinations of the notes below in ascending, and the notes above in descending, as in the *Acciaccatura* of the Italians. The intervals of the grace notes thus added of course vary with each mode as well as melody-mould, the notes omitted in VARJA RĀGAS being *per se* excluded in such combinations as are shown in the margin. These grace notes cannot therefore



be printed in every case; but they will be readily understood and supplied instinctively by every real amateur, more or less conversant with the peculiarities of each RĀGA: full instructions on this all-important subject will be found in a separate section on GAMAKAS.

(ix) *Use of accidentals and modulation into other keys.*—These are considered great advantages in the European system, as they destroy the monotony, which would otherwise result if the few modes in use were adhered to without resorting to these expedients. To the Eastern mind, this appears to be due to want of sentiment and unity of purpose, consequent on the absence of RĀGAS. The existence of the latter in the Indian system obviates the necessity for altering the key-note or pitch once fixed, and the greater the so-called monotony thereby arising, the keener is the appreciation of the special characteristics of each melody-mould.

XIII. DIFFICULTIES IN THE WAY OF FUSING THE WESTERN AND EASTERN SYSTEMS.

102. Though derived from a common stock, the Aryan nations of the East and West have, in carrying to perfection the development of their literature arts and sciences, branched off in such different directions and adopted such various methods, that the idea of combining the two diverging systems seems at first sight altogether incompatible. The Indian system of music is a gnarled and unwedgable—but withal the more venerable—oak of the forest, which has grown grey and stiff with hoary antiquity and assumed gigantic proportions of an unbending character, which no sharp or sulphurous bolt can split; much less can it admit of any fresh inoculation from extraneous sources, having already attained its full maturity and remained *in statu quo* for ages and ages. The European system in its present form is a soft myrtle of recent growth, evolved out of a number of transmutations of various kinds at various epochs; it is full of life and youthful vigour and is susceptible of any amount of further ingraftings and foreign admixtures and can branch off into diverse ramifications of any length according to the ever-varying tastes and whims of its novelty-loving cultivators. While therefore it will be extremely difficult to adapt the principles of European harmony, etc., to Indian music, the peculiar characteristics of the latter may be easily and effectively incorporated with the former, and the progress of the science, which is common to all, thus ensured in millions of ways hitherto unknown. Owing to the universal ignorance in the West of the immense resources accumulated by the ancients in India and the secrecy with which every thing was concealed by their successors, both nations have unfortunately ignored one another for all practical purposes, notwithstanding the close relationship providentially established between the *extremos Indos ultimosque Britannos*, ever since real musical development commenced in Europe, a few centuries ago.

XIV. EFFECTS PRODUCIBLE BY POSSIBLE COMBINATIONS.

103. But it is now high time that both European and Oriental nations should emerge from their respective grooves and make up their minds to understand and appreciate each of the two systems thoroughly. How many fresh mines of inexhaustible wealth for the expression of the emotions of the heart will then be opened for the enjoyment of the whole Musical world? What exquisite effects will be produced by the sudden introduction of some of the peculiarly plaintive and heart-piercing Oriental modes in the midst of a thrilling European war-song, incentive of fierceness and vehemence, and this not by mere transposition from one key to another but by successive modulation from mode to mode, as is done in a RĀGAMĀLIKA or garland of modes? How magnificent will sound in the midst of such a thrilling piece the brilliant though difficult CHĀPU TĀḶAS, 5/6 and 7/16 measures, which are so little known and valued by Europeans, but which are so extensively used and so deservingly appreciated in Oriental Music of every description? On the other hand, what admirable effects can be produced by superadding the European varieties of Harmony, Counterpoint, Fugue and so forth to what is *par excellence* the Music of Musics *for Melody* over the whole terrestrial globe?

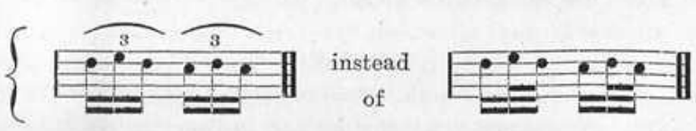
104. A few suggestions somewhat more specific may be hazarded; (for further hints, *vide Addenda* to be issued from time to time);—

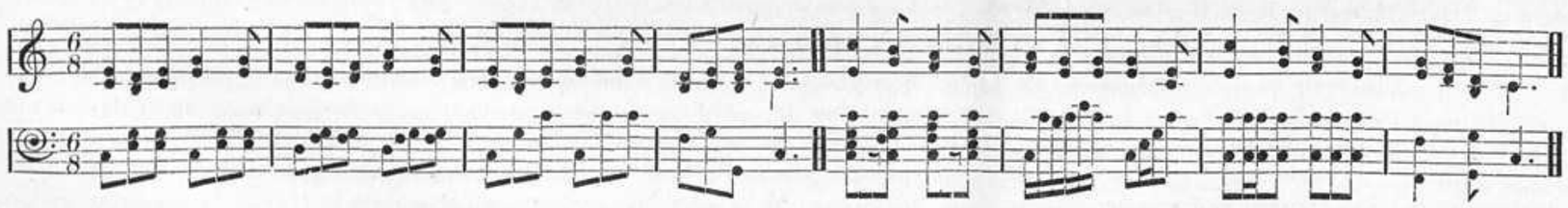
Combinations of European methods with Indian.

(i) More distant intervals than are now in vogue, may be introduced in melodic progressions, especially in the MĒḶAKARTA scales in which the ĀRŌHAṆAS and AVARŌHAṆAS are always SAMPŪRṆA; the notes of the common chords and their inversions which supply such an inexhaustible store of materials in the European system may very well be utilised in this manner, chiefly in instrumentation.

(ii) Part-singing and Instrumental accompaniment may be adopted for light and brilliant passages, where the music does not partake of the nature of a *solo*, or demand special emphasis on particular notes or groups of notes to bring out the characteristics of a RĀGA.

(iii) The TRIṢRA JĀTI LAGHU with its amiable forms of accompaniment as shown below might be utilised a great deal more than at present; similarly, triplets might effectively be introduced in quadruple time, with a slight change in the ordinary variations as shown in the margin:—





Combinations of Indian methods with European.

105. (i) *Modes.*—Unconsciously, European musicians use four of the Indian modes, Nos. 20, 21, 23 and 29, besides combinations of these four. Although it may be thought undesirable to recognise every one of the other modes as part of the scientific system, there can be no objection to introduce them for the sake of variety at particular stages of a melody and this not as accidentals, but as parts of a recognised system, with the names or numbers of the modes specified whenever possible. At present the modulations actually introduced are fictitious, being mere changes of keys; in later issues, endeavours will be made to show how real modulations can be effected by representing the same idea in different colours or modes.

Numerous other interesting combinations may be made, *e.g.*, the four parts may take up four different modes either simultaneously or alternately, and dramatic effects of a most pointed character may be created by assigning the more warlike or jubilant modes to represent the emotions of hatred, revenge, etc., while the more plaintive modes may be utilised for the answers expressing submission, love, forbearance and so forth.

(ii) *Melody-moulds.*—A thorough revolution may be effected by engrafting the principles of melody-moulds on the present styles of composition which are more or less desultory. Take for example NĪLĀMBARI or NĀṬA; any one possessing a really discerning musical ear can at once recognise that they belong neither to the ordinary major nor any of the forms of the minor modes. Most of the VARJA RĀGAS, *e.g.*, those in para. 55 *supra*, will be found to be very useful for creating unexpected effects.

(iii) *Rhythms.*—Besides introducing the 5/8, 7/8, 5/16 and 7/16 measures, the Indian methods of syncopation may be adopted with very great effect in harmony. The mixed measures shown in the table on page 25 may also be employed, if not for variety at least as a curiosity. The ALANKĀRA VARUSAS will show how they may be utilised with effect especially in particular modes.

XV. STYLES OF THE GREAT MASTERS OF DRAVIDIAN MUSIC.

106. What styles of music were in vogue in Southern India, during the two thousand years of musical development that preceded the nineteenth century, it is fruitless to enquire: there is evidence to show that various stages of progress and decline existed at intermediate epochs; portions of the science were entirely concealed at times, so much so that the 72 MĒḶAKARTAS, which form the basis of the whole system of RĀGAS, are not even referred to in classical works and are declared by some to be a comparatively recent invention;—the origin of certain melody-moulds which are now classed as JANYA being supposed to be anterior to that of the JANAKA modes which determine the signatures!—it is however more natural to suppose that the MĒḶAKARTAS with their mystical KAṬAPAYĀDI SANGÑAS were simply screened from the uninitiated and reserved as hidden treasures for the select few admitted into the secrets of the science. It is just possible that the present names of MĒḶAKARTAS are of later date, but the scheme itself must have come into existence long before the Christian era; the ancient Greeks "attributed the greater part of their science of music to India—*Strabo* X. iii." Page 12 of Captain Day's "Music of Southern India."

107. Among modern works of art possessing real merit, the oldest appear to be:—

(i) the ASHṬAPADI hymns in Sanscrit by JAYADĒVA. They are composed in the most popular RĀGAS and are generally sung at the commencement of every BHAJANA and religious rite. Most singers however use airs very different from those originally assigned to these hymns.

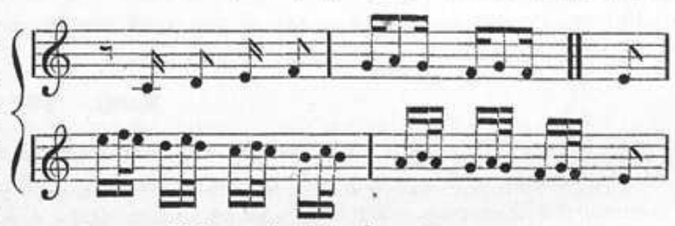
(ii) the KRITIS of PURANDARA DĀS, who was the first to introduce Music-teaching in a systematic form by means of SARAḶI VARUSAS, GĪTAS, &c.

(iii) the LAKSHAṆA GĪTAS of GŌVINDA DĪKSHIT. In these, the words illustrate the fundamental principles in accordance with which the notes ascend and descend in the scale of each mode or RĀGA. They were recognised to be the standing authority on such points by the illustrious TYĀGARĀJAYYA of Tiruvaḍi, the brightest luminary in the Musical firmament of Southern India in modern times.

(iv) the TARANGAM of NĀRĀYAṆA TĪRTHAR, who is popularly believed to have been another incarnation of the same being as JAYADĒVA and others.

(v) the RĀMĀYAṆA PADAMS of ARUṆĀCHALA KAVIRĀYAR in Tamil. The music of these pieces is simple and charming and exceedingly popular.

108. But the foremost rank in all modern Oriental music is indisputably due to the famous KRITIS of TYĀGARĀJAYYA. He was the first to steer boldly out of the beaten track followed by all his predecessors who adopted a more or less stereotyped form of composition, in which the words were so arranged that they might be adapted to any air or RĀGA. He was also the first to manufacture varieties (SANGATIS) on the first words of his text, in such a manner as to exhaust every possible mode of combining notes admissible in a RĀGA; in some songs the changes occur only at the commencement of an ĀVARTA, in others at the end, in some in the middle, and only in a few throughout;—some portion or other being retained without change to enable the singer to rest and take breath before proceeding further; had the compositions been intended for instrumental instead of vocal music, the amount of variety would no doubt have been infinitely greater, but as it was, the best of his successors tried in vain to invent one single combination which was not found in his unparalleled models and ultimately acknowledged that all they could do was to imitate him and no more. He was also the first to revive the music of the so-called APŪRVA RĀGAS by framing a number of short and easy melodies in this much neglected branch of Dravidian music. As to the fertility of his brain and the variety of his styles, the number and length of his compositions which have survived, notwithstanding all the disadvantages enumerated in paras. 21 to 25 *supra*, will speak for themselves. His particular fondness for syncopations and figures, as shown above, will be noticed in almost every page.



109. The whole of his melodies have been reduced to staff notation and are ready for publication. In the absence of information as to the dates on which they were composed, the correct course appears to be to print them in the order of the MĒḶAKARTAS to which the tunes belong, thus bringing together all the KRITIS of the same RĀGA in one place. This will no doubt bring into greater prominence the so-called monotony of Indian Music; but the peculiar merit of TYĀGARĀJAYYA'S compositions lies in the fact that no two of his songs in the same RĀGA are exactly alike. Nevertheless for the sake of greater variety, the order of publication will be so determined that the same issue may contain melodies in as many different modes as possible.

110. The next great name to be mentioned is MUTHUSVĀMI DĪKSHITA, a contemporary of TYĀGARĀJAYYA, but the originator of quite a different school. The bulk of his compositions being adapted to Sanscrit words which contain any number of hard unpronounceable letters and long and short syllables, his style naturally differs from that of his illustrious contemporary as much as the German does from Italian. TYĀGARĀJAYYA'S KRITIS, which are adapted mostly to Telugu words, please, the moment they are heard. Most of DĪKSHITA'S have to be studied and heard over and over again before their intrinsic merits can be fully realised. He made it a point not only to affix his own seal "GURUGUHA" as a distinguishing mark of identification, but also inserted the name of the RĀGAS almost in every one of his compositions. He also introduced the MADHYAMA KĀLA in more than one degree of velocity at the conclusion of each piece.

111. ṢYĀMĀ ṢĀSTRI, another popular composer, delighted in employing the most difficult TĀḶAS, chiefly CHĀPU, and his style otherwise very attractive is full of intricate pointed measures. The works of other artists do not call for any particular remarks at present.

XVI. AUTHENTICITY OF THEIR WORKS.

112. It is of the gravest importance to ensure that the compositions of the great masters are reproduced with all the accuracy and authenticity that can be secured. The renowned TYĀGARĀJAYYA made it a rule to jealously exclude all pupils with a tendency to improvise variations and embellishments of their own (PALLAVI-singers) lest his own works should be mutilated in passing from one mouth to another, and such of his disciples as were trusted were forbidden to imitate his own productions or learn other composers' songs. Nevertheless it is deplorable to find endless discrepancies in the mode in which different vocalists reproduce his master-pieces at the present day.

Very few of his pupils lived long enough with him to learn all his difficult songs; it is easy to understand that with the varying capabilities of his students he could not possibly impart the same lessons to all; the choicest and most difficult variations (SANGATIS) were necessarily left untaught, being beyond the reach of the best pupils: to a select few some more embellishments were consigned than to the bulk of his disciples, who were favoured with but a small modicum out of the immense store of mellifluous music which gushed forth in such profuse abundance from his lips, like the clusters of multicoloured drops which appear to descend from the clouds at pyrotechnic exhibitions. The same words were set to music in different melody-moulds, *e.g.*, RAGHU VĪRA RAṆA DHĪRA in HUSĒNI and KHARAHARAPRIYA, while the same music was arranged in different styles, according to the requirements of pupils, *e.g.*, KOLUVAIYUNNĀḌĒ in BHAIRAVI. Mediocre singers who know but a few of the airs of this great composer strive to introduce in every one of his pieces variations belonging to other tunes by the same author, or more often interpolate creations of their own brains and tacitly pass them off as genuine.

113. It becomes therefore a matter of no small difficulty to discriminate between the spurious and the original, and the attention of all educated classes ought to be directed to this most important point; otherwise there will be nothing which can be recognised as the classical Music of the country. No doubt there are living masters who are competent enough to create embellishments superior to those of their illustrious predecessors; but it would redound to their greater glory if they adapted their Music to fresh compositions instead of seeking to interfere with the known works of others. The Music to be now published may be accepted as the most authentic and accurate that can be desired as no pains or expense have been or will be spared to secure the services of the most trustworthy among all living representatives of the pupils of the great masters for annotating their works. What ought to be recognised as genuine originals will be clearly distinguished from additions believed to have been made by later authorities. Possible improvements will be indicated as foot notes on each page.

XVII. APATHY OF THE ENLIGHTENED PUBLIC IN INDIA.

114. How much more glorious will the advantages of a sound education appear if the enlightened classes of India will devote to the development of indigenous arts and sciences but a tenth portion of the time, labour and money that are now wasted in vain pursuits? How many monuments of literary skill and originality lie untranslated and wholly neglected in the several vernaculars? If master-pieces of such excellence could be produced in the past, amidst wars and political revolutions of various kinds, why do not similar productions start into existence under the peaceful benign and paternal rule of the British Raj?

How many eminent Musicians live in the present day, quite competent to extemporise PALLAVIS and variations in the most classical style? How often do they electrify private audiences by their wonderful skill—both in vocal and instrumental music—and yet how is it all lost to the nation, like the splendours of the Chinese rocket shot into the sky, and the perfumes of the "flower born to blush unseen and waste its sweetness on the desert air?" What an irreparable loss to Southern India is the disappearance of the late lamented **MAHA** VAIDYANĀDAYYA of Tanjore, and yet how fruitless was his invaluable existence to the music-loving population of the rest of India and of the whole world at large?

How many MĒḶAKARTAS and their derivative RĀGAS stand like marble statues in a Museum—with nothing but their names written upon them,— without a single melody to represent their existence or recall their memory? Of course some of them do not possess such charms as can captivate the ears of all; but they bear on them the marks of hoary antiquity, and there is no reason why they should be eschewed altogether; real skill consists in creating artistic monuments in this recondite corner of the gigantic fabric, and many successful attempts have of late been made in this direction.

How many derivative RĀGAS, the ascending and descending scales of which have been determined with so much taste and labour, lie altogether idle and unappreciated? Only 300 melody-moulds originally existed, double the number was since added; *cui bono?*

How very few have attempted to utilise the 35 subdivisions of TĀḶAS devised by the original framers of the science? The selection of the 7 varieties shown in para. 88 as representatives of the SAPTA TĀḶAS is arbitrary, and it is highly desirable that a separate name should be assigned to each of the 35 varieties, with the KAṬAPAYĀDI SANGÑAS and with particulars of the number of units in each.

The absence of a clear notation system and of a Music-press in India hitherto covered a multitude of these shortcomings, but now that these great wants have been supplied, there will be no longer any excuse for the general indifference and apathy manifested by the enlightened public in regard to one of the most highly developed and noble of their 64 Sciences and Arts. Energetic measures should be promptly adopted to remove this standing reproach on the civilisation of modern India.

XVIII. STEPS PROPOSED TO BE TAKEN.

115. This being so, it becomes a matter of paramount importance to devise some simple expedient whereby the European may be initiated into the secrets and mysteries of the indigenous art, and the Indian enabled to grasp the system of European notation and the fundamental principles of Harmony. But life is short, and to study a book or to master a science is not the work of one breath. It is irksome to wade through a technical classbook, however interesting the subject, or attractive the style; but anything appearing periodically with illustrations in an intelligible form is more easily read and better impressed in the memory. Besides there is no dearth for theoretical literature on Music in Sanscrit or Telugu, and the invaluable contributions of Sir William Jones, Rajah Sir S. M. Tagore, Captain W. Willard and Captain C. R. Day, have to a great extent removed the difficulties in the way of the English-speaking public. But no amount of theory will throw light on the national tastes and instincts which prompt the music, and the best disquisitions on the subject are mere waste of paper so long as they are not accompanied by practical illustrations of the best standard compositions reproduced in the most accurate and authentic manner possible.

116. **What is really wanted is therefore the actual Music itself and the practical rules in accordance with which it is composed, together with an explanation of the notation adopted. With a view to supply these desiderata, arrangements have now been made to issue at an early date in English and the principal Vernaculars of the Presidency,**

(i) **A Monthly periodical under the designation of "ORIENTAL MUSIC"**—extending over ten parts and arranged in accordance with the annexed Prospectus, containing every description of the Music of India from the most classical and difficult styles to the commonest descriptions of popular Reels and Jigs; the Music to be in European staff notation and the words to be printed in the languages named above;—

(ii) **A Companion Volume of Instructions** explaining in the simplest possible language both the European and Indian Musical systems simultaneously, and revealing all the secrets of the science in such a way that the youngest child and the most ignorant beginner may master the craft within the shortest time possible and be able to sing or play any piece at first sight without extraneous help. This volume cannot be issued all at once, but will accompany the monthly periodical in instalments, section by section, dealing with the main branches of the science, *e.g.*, NĀDAṢĀSTRA, RĀGĀDHYĀYA, TĀḶĀDHYĀYA, etc., with complete and authentic ṢLŌKAS, together with Supplements which will contain exhaustive collections of SVARAJATIS, TĀNAS, VARṆAS, PALLAVIS and so forth. The ascending and descending scales of the 72 MĒḶAKARTAS with their derivative RĀGAS will appear in the section on RĀGĀDHYĀYA.

(iii) **An Elementary Exercise Book,** containing SARAḶI VARUSAS, ALANKĀRAS and a few LAKSHAṆA GĪTAS, with a full explanation of Staff notation symbols for beginners. This is circulated separately, with the first issue of the music.

XIX. PLAN OF PRESENT WORK.

117. The scope of the work, the Prospectus, the contents of each chapter and of the first four issues, as well as particulars relating to the order of publication are given in the sheets following the title-page. As therein stated, no definite assurance can be given as to the date or order in which the several parts will appear. Any portion that is ready for publication will be issued at once, care being taken to ensure that the contents of each Part which are given out piecemeal at first may in the long run be bound together in a convenient form; **pages and serial numbers will be notified when the printing has advanced up to a maturer stage;** meanwhile each sheet now issued

should be regarded as a mere instalment of the full Part which will follow in due course. The contents of each succeeding issue will as far as possible be notified in advance, but the arrangements will be subject to modification according to the requirements of music-printing. Addenda and corrigenda to previous numbers will be freely issued whenever necessary and should be inserted in their proper places. Besides these,

(i) Copious foot notes will be added on the Music sheets illustrating the principles and rules in accordance with which the melodies are composed and explaining fully whatever may require elucidation. Different readings of the same passage as well as differences of opinion on particular points among Musicians, amateurs, contributors, &c., will be recorded in the same way.

(ii) At the head of each chapter, the lives of the great composers will also be given together with numerous interesting anecdotes and other particulars connected with their *chefs-d'œuvre*. Photographs, woodcuts, &c., will be added to each chapter as far as possible.

(iii) In practice, every vocalist before commencing a *Morceau* indulges for a length of time in what is termed the ĀLĀPANA or introduction *ad libitum* appropriate to the particular mode in which the melody is composed. During the recital of this prefatory matter, all time and instrumental accompaniment is suspended,—the object being to familiarise the ear with the peculiarities of the mode selected. Pretty fair illustrations of these improvisatorial compositions, which necessarily vary with the skill of each performer, will be prefixed to the melodies in each RĀGA, reduced as far as possible to correct time. These should be always played, before taking up a RĀGA.

(iv) In a separate section headed **"CURIOSITIES OF ORIENTAL MUSIC,"** endeavours will be made to furnish adequate explanations for all that appears arbitrary, mystical or superstitious in the system; for, as it is well known, a deep scientific meaning always underlies every thing disguised under a semi-religious garb; a mine of hidden lore on cognate sciences will thus be brought to light.

(v) One of the last parts of the publication will contain a resumé of all the praises uttered by the great men of the West and the East regarding Music, its "powers to soothe the savage breast," etc. A copious lexicon of Musical terms used in the chief musical centres of the world will remove every difficulty likely to be experienced by strangers in understanding the technicalities of the Art.

(vi) To ensure progress and introduce improvements in the science, Musicians of celebrity will be encouraged to set to appropriate Music in APŪRVA RĀGAS all those exquisitely beautiful ṢLŌKAS and PADYAS in Sanscrit and other Vernaculars which abound in alliteration and are pregnant with meaning. These will be printed in staff notation with suitable forms of accompaniment. The names of the composers of the Music as well as of the authors of the words will invariably be quoted in each case.

(vii) The order of publication proposed for TYĀGARĀJAYYA'S music has been referred to in para. 109 *supra*. The productions of other composers are neither so numerous nor embrace such an extensive area of the Musical domain of the nation; *viz.*, the seventy-two MĒḶAKARTAS. The same arrangement need not therefore be adhered to in regard to these; but every endeavour will be made to render the collection as complete and accurate as possible.

118. Nevertheless it cannot be but that thousands of really valuable treasures lie hidden and uncared for in remote and out of-the-way places, like the "gems of purest ray serene, which the dark unfathomed caves of ocean bear." It is also clear that thousands of imperfections will be found to exist in the Music as now published, and that vast additions, improvements and corrections will have to be introduced in the light of revelations to be made hereafter. It is therefore proposed to issue the Music periodically in the first instance, so that all corrigenda and addenda may be easily attached to the proper pages of the sheets now issued. It is earnestly requested that the work may be freely criticised and that all errors and omissions may be unreservedly pointed out to the publishers. It will be advantageous if the columns of this periodical are utilised by all intending critics, as in that case illustrations in staff notation can be fully incorporated with the criticisms, and replies may be furnished in foot notes or parallel columns by the publishers, so that all doubts may be cleared then and there, and the improvement of the Science effectually secured in the readiest possible manner.

XX. CONCLUDING REMARKS.

119. It will be seen that, though the work undertaken appears to be of gigantic proportions and of unlimited extent, definite measures have already been adopted to overcome the numerous difficulties in the way;—

(i) A purely indigenous press, the first of its kind in India, has been established mainly for this work, (though it is also provided with facilities for printing every language as well as every kind of music required by the public;) it is under the personal and direct superintendence of the proprietor, A. AYYASAWMI MUDALIYAR, a well educated and intelligent musician,—the brother of the undersigned, —who without any previous training or experience in printing-work has acquired entirely by self-culture a perfect mastery over the art; to him is due the entire credit of the neatness of the music-printing as well as of the general get up and execution of the work.

(ii) For the purpose of annotating TYĀGARĀJAYYA'S works, which are by far the most scientific, charming, voluminous and variegated in all Dravidian music, the services of KRISHṆASVĀMI BHĀGAVAT of Wallajapet, one of the most intelligent and trusted among the last pupils of the great master, have fortunately been secured and have proved to be of the greatest value and utility. The great loyalty and devotion with which he has preserved in its integrity every one of the productions of his GURU, the admirable precision and scientific accuracy with which he repeats every SANGATI exactly in the same way as he first sang it, (a rare virtue among modern vocalists, and the best guarantee for true authenticity), the absolute certainty and clear-headedness with which he divides his measures and marks his rhythms, the infallible correctness with which he gives the notes for every air he sings, the great magnanimity, candour and readiness with which he imparts all his knowledge without the slightest reservation, the extreme delicacy and moderation with which he expresses his wishes and needs—these are qualifications worthy only of such a disciple of such a GURU: but they have proved invaluable acquisitions to the great international cause undertaken by the publishers of the present work. The renderings given by this authority have already been compared and checked with the lessons taught by TYĀGARĀJAYYA'S direct disciples to some other living representatives of this great school, and this check will be continued systematically at every available opportunity; (*vide* remarks on this subject under "*Acknowledgments*").

(iii) The services of equally competent and reliable authorities for noting down the works of other composers are of course indispensably necessary and no stone will be left unturned to secure them in due course. So far, attention has been confined to one particular chapter of the work; when the rest are taken up, the services of the best authorities on each subject will be sought for.

(iv) With a view to verify the correctness of the music as noted down by the undersigned, and compare it with the renderings given by the above mentioned authorities, Mr. F. A. D'Cruz, the well-known Violinist and certificated teacher of the Madras School of Music has on several occasions been good enough to play the pieces, from the notation given, before the singers, and proved to their satisfaction that the reproduction is as faithful as can be desired under existing circumstances.

(v) Finally, Mr. W. D. St. Leger has kindly agreed to afford every possible help and assistance in carrying the work to completion.

120. With such excellent materials on hand, and with the prospect of the universal sympathy of the enlightened public both in India and Europe, it is hoped that slowly and surely the object in view will be ultimately attained. It is to the interests of the nation that the work in its present periodical form should be of a lasting character, and it is believed that the resources of Oriental Musicians will never dwindle down to such a low ebb as to put a stop to it.

121. The intention is not to make the most money out of the least materials, as is usually the case in enterprises of this character, but to place on permanent record, as in a *national conservatoire,* the entire Musical literature of the land, including every style and form, and by bringing it to the home of the poorest amateur at the cheapest cost imaginable, to perpetuate its glory for all ages and to extend the sphere of enjoyment to the whole world. Nothing short of the united efforts of the nation at large can bring this difficult enterprise to a satisfactory termination, and the co-operation of all educated and influential classes is therefore absolutely indispensable.

122. The undersigned regrets that so far he has received no help or suggestions of a substantial character, either from his own countrymen or strangers towards elaborating and carrying out the details of the present scheme :—the professional men consulted as to the technicalities of the science could afford absolutely no explanations for the *raison d'être* of the simplest and most elementary rules followed in common practice ; the bulk of the explanations given in the foregoing paragraphs had therefore to be thought out and licked into shape without any extraneous aid worth mentioning. It would be idle to speak of the enormous outlay of physical energy, time and money expended on this costly undertaking ; but it is hoped that the whole nation will now begin to take a vivid interest in the cultivation and improvement of their science—a rich heritage such as was left to no other civilized nation in the world by their enlightened ancestors ; and now that a much needed reform has been set afoot in regard to the professional singing-classes of the country, it is hoped that the scientific study of Music will gain ground as rapidly as possible in every household, and that this accomplishment which has always been the brightest ornament on the diadems of indigenous Rulers will soon become as universally popular among the middle classes in India as it is in Europe.

123. It is therefore particularly requested that every enlightened lover of his country may direct his early attention to what ought to be a *labour of love* to him, *viz.*, the task of ensuring that,—

(i) all professional Musicians possessing real merit may be induced to impart their treasures to the publishers of this Magazine freely and unreservedly on payment of reasonable remuneration and,

(ii) that every new composition produced by living artists may be transmitted promptly for publication in staff notation, so that it may not suffer hereafter at the hands of interpolators and coiners of false embellishments.

124. This "consummation so devoutly to be wished" can be realised in the easiest manner and shortest time possible, if all Magistrates, Judges and other influential Government officials as well as all private gentlemen, who come across eminent Musicians of the day indicate to the latter the advantages of the scheme now laid before the public. Native Princes, Zemindars and landed proprietors will confer an immense blessing on the masses by distributing a large number of copies of the whole publication gratis to educational and other institutions within their jurisdiction. Handsome rewards should be offered for old or new compositions produced in strict conformity to the standing rules and principles of Oriental Music—the best prizes being awarded to those who bring to light the lost tunes of the great masters or set to appropriate Music the KRITIS of TYĀGARĀJAYYA and others for which the words alone are available. The merits of these compositions should be accurately gauged by a synod of competent judges specially selected for the purpose. Adequate encouragement should be given to musicians with a view to effect not only the improvements indicated on page 32, but such others as may hereafter be found to be desirable. It will be seen that a considerable amount of work still remains unfinished, and that there is ample scope for a large number of collaborateurs working in the same international cause.

125. The earnest endeavours of the undersigned (however ill-fitted for such a difficult and responsible task,) have been actuated by but one motive, *viz.*, to exhume the hidden treasures of Eastern Music and lay them before the eyes of the whole world ; many of the opinions expressed and the conclusions arrived at in the foregoing paragraphs might clash with the views already formed on the subject both in the West and the East :—the loud claims on behalf of the Dravidian Scheme of MĒḶAKARTAS would at first appear to the European scholar to be mere reproductions of fallacies exploded centuries ago ; while to the musicians of Northern and Western India their own system of RĀGAS and matter, which requires careful inversation and scientific research at the hands of scholars, well-versed in Sanscrit literature as well as in the history and practice of all the national systems of music in the world, ancient and modern, cannot be settled off-hand or with a stroke of the pen. The undersigned should consider his labours amply rewarded at present, if such of his educated countrymen as were heretofore dead to the charms of their ancient Magic "*Shell**" could be so far awakened from their lethargic slumber as to appreciate its true worth, and by practising upon it systematically and scientifically, become proficient enough to play like *Orpheus' self,* and forcing their way into the abodes of the SHADES, be able to produce "*such strains as would have won the ear of Pluto*" himself, and "*quite set free their half-regained Eurydicè* †";—

* *Shell.*—The Indian VĪṆA. † *Eurydicé.*—Oriental Music consigned to the SHADES.

What passion cannot Music raise and quell ?
When Jubal struck the chorded **shell**
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound.
Less than a God they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot Music raise and quell ?

St. Cecilia's day.

And ever against eating cares
Lap me in soft Lydian airs
Married to immortal verse,
Such as the meeting soul may pierce
In notes, with many a winding bout
Of linked sweetness long drawn out,
With wanton heed and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony ;
That Orpheus' self may heave his head
From golden slumber, on a bed
Of heaped Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regained Eurydice.

L'Allégro.

A. M. CHINNASWAMI MUDALIYAR.

PUDUPET—MADRAS.

24th May 1893.

Mēḷa karta.—Dhīraśankarābharaṇa.
మేళకర్త.—ధీరశంకరాభరణం. (29.)
மேளகர்த்தா.—தீரசங்கராபரணம்

Rāga.—Vivardhani.
రాగం.—వివర్ధని.
இராகம்.—விவர்த்தனி.

Tāḷa.—Rūpaka.
తాళం.—రూపకము.
தாளம்.—ரூபகம்.

VINAVĒ Ō MANASĀ!

వినవే ఓ మనసా!

வினவே ஓ மனசா!

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by Quavers. Met. ♩ = 144.

Style of execution. Dolce.

Part I. Serial No. 561.

(Ārōhaṇa or ascending scale. (ఆరోహణము. (ஆரோகணம்.

C D F G C B C.)
స రి మ ప స ని స.)
சரிமபசநிச.)

(Avarōhaṇa or descending scale. (అవరోహణము. (அவரோகணம்.

C B A G F E D C.)
స ని ధ ప మ గ రి స.)
சநிதபமகரிச.)

Pallavi or chorus. (పల్లవి. (பல்லவி.)

Vi - na- vē O ma - na - sā
వి - న - వే ఓ మ - న - సా
வி - ன - வே ஓ ம - ன - சா

vi - na - vē O ma - na - sā vi-va-ram-bu-ga nē del - pe-da vi-va-ram-bu-ga nē del - pe-da
వి - న - వే ఓ మ - న - సా వి-వ-రం-బు-గ నే దె - ల్పె-ద వి-వ-రం-బు-గ నే దె - ల్పె-ద
வி - ன - வே ஓ ம - ன - சா வி-வ-ரம்-பு-க நே தெல்-பெ-த வி-வ-ரம்-பு-க நே தெல்-பெ-த

Fin.

Vi-na-vē - - O ma-na - - sā - - - .
వి-న-వే - - ఓ మ-న - - సా - - - .
வி-ன-வே - - ஓ ம-ன - - சா - - - .

Anupallavi or second chorus. (అనుపల్లవి.) (அநுபல்லவி.)

Ma-na - se-rin - gi ku-mār-ga - mu - na (rī)
మ - న - సె-రిం - గి కు - మా - ర్గ - ము - న (రీ)
ம - ன - செ-ரிங் - கி கு - மார்-க்க - மு - ன (ரீ)

ma - ri po-ra-lu-chu che - ḍa va - la - dē
మ - రి పో-ర-లు-చు చె - డ వ - ల - దే
ம - ரி பொ-ர-லு-சு செ - ட வ - ல - தே

Charana or stanza. (చరణం.) (சரணம்.)

Ī na-ḍa-ta-lu pa-ni - ki - rā-du īs - va - ra kri-pa
ఈ న-డ-త-లు ప-ని - కి - రా-డు ఈ - శ్వ - ర కృ-ప
ஈ ந-ட-த-லு ப-நி - கி - ரா-து ஈ - ஸ்வ - ர க்ரு-ப

ka-lu-ga-bō-du Ī na-ḍa- ta - lu pa- ni-ki- rā -du īs - - va-ra kri-pa ka - lu - ga -bō-du dhyā - na ba-ja-na
క-లు-గ-బో-డు ఈ న-డ- త - లు ప - ని -కి - రా - డు ఈ - - శ్వ - ర కృ - ప క - లు - గ - బో - డు ధ్యా - న భ - జ - న
க-லு-க-போ-து ஈ ந-ட- த - லு ப - நி - கி - ரா - து ஈ - - ஸ்வ - ர க்ரு - ப க - லு - க - போ - து தியா - ன ப - ஜ - ன

sē - ya - vē - - (rī) **Tyā - - ga - -** **rā - ja** ma - na - - vi.
శే - య - వే - - (రీ) త్యా - - గ - - రా - జ ము - న - - వి.
சே - ய - வே - - (ரீ) த்யா - - க - - ராஜ ம - ன - - வி.

The above song is composed in the 'Dhīra Śankarābharaṇa' mode; (No. 29 out of the 72 'Mēḷakartas.') This mode corresponds exactly with the ordinary Major scale of the European system, in which the two semitones occur between E and F (third and fourth) and B and C (seventh and eighth). But whereas all the 'Mēḷakarta' or 'Janaka' *i. e.*, parent modes are 'Sampūrṇa' in which the ascending and descending scales are always regular and complete, the 'Janya' or derivative rāgas (of which there are nearly a thousand) are sometimes,

(i) 'Varja,' as in the above specimen, where the notes E and A are wholly omitted (and should therefore never occur) in the ascending scale; and sometimes,

(ii) 'Vakra,' where the scales, instead of ascending and descending continuously from C to C as in 'Mēḷakarta' or 'Sampūrṇa' rāgas, move up and down in the particular order indicated for each rāga. None but the notes therein shown are admissible,—accidentals being of course entirely out of the question.

It is of vital importance that these peculiarities, which vary with each mode should be strictly observed in every composition; the slightest deviations are condemned and ridiculed by connoisseurs as proofs of ignorance and ineptitude. This point should be carefully borne in mind in any attempt to harmonise Oriental Music; the ordinary expedient of repeating in succession the component elements of the principal chords* will never serve the purpose in question, as the intervals thus formed will be at variance with those prescribed for each mode and 'rāga' by the fundamental rules of Oriental Music. These rules will be given with full explanations in the volume of Instructions and its Supplements, which will be issued with the monthly publication.

* MAJOR CHORDS. * MINOR CHORDS.

The notes within parentheses indicate that singers usually halt at these places and repeat the phrase immediately preceding, before advancing further.

Mēḷa karta.—Dhīra śankarābharaṇa.
మేళ కర్త.—ధీరశంకరాభరణం.
மேளகர்த்தா.—தீரசங்கராபரணம்.

Rāga.—Bēgaḍa.
రాగము.—బేగడ.
இராகம்.—பியாகிடை.

Tāḷa.—Dēśādi.
తాళము.—దేశాది.
தாளம்.—தேசாதி.

TANAVĀRITANAMU.

తనవారితనము.

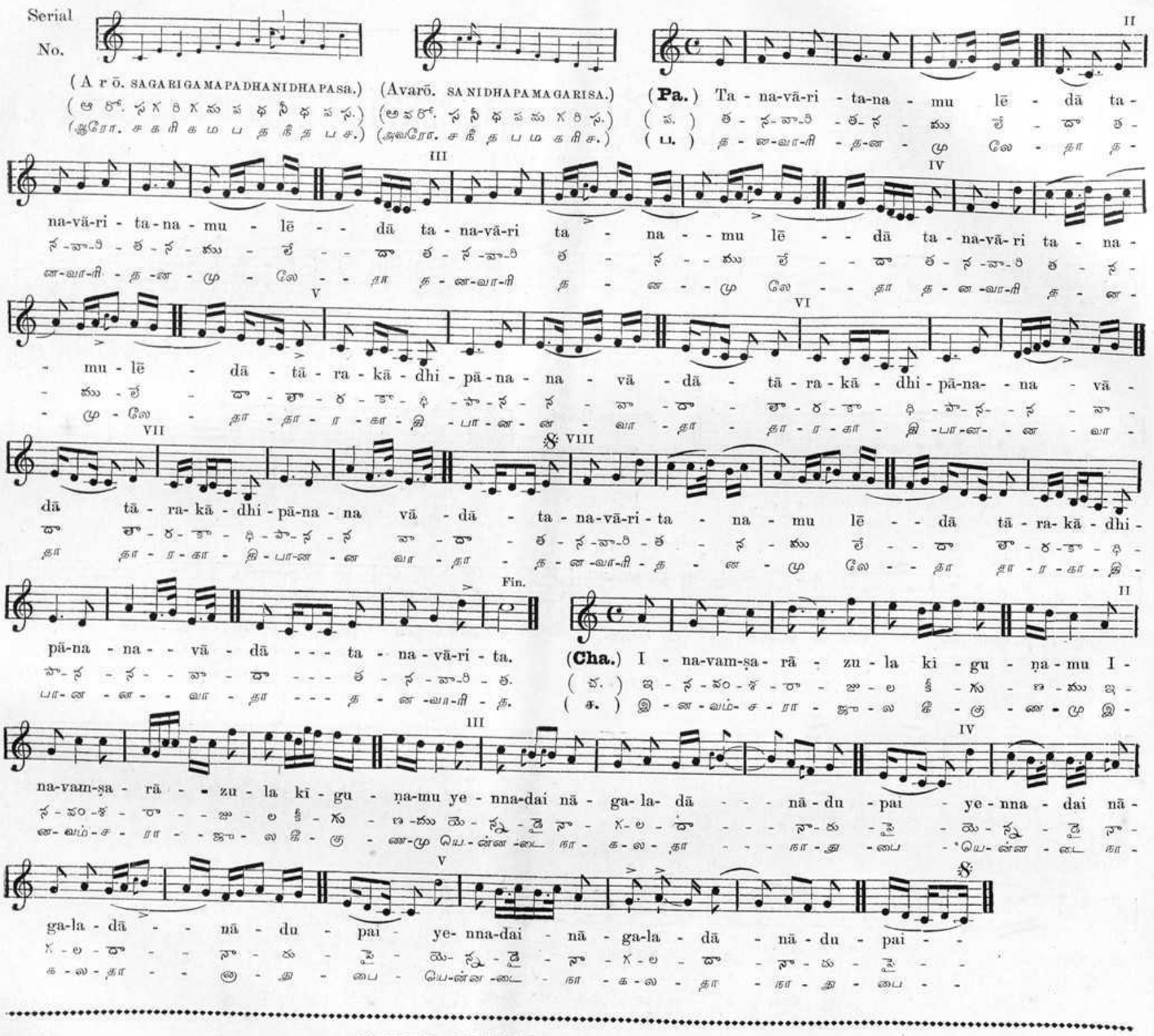
தனவாரிதனமு.

(TELUGU WORDS.)

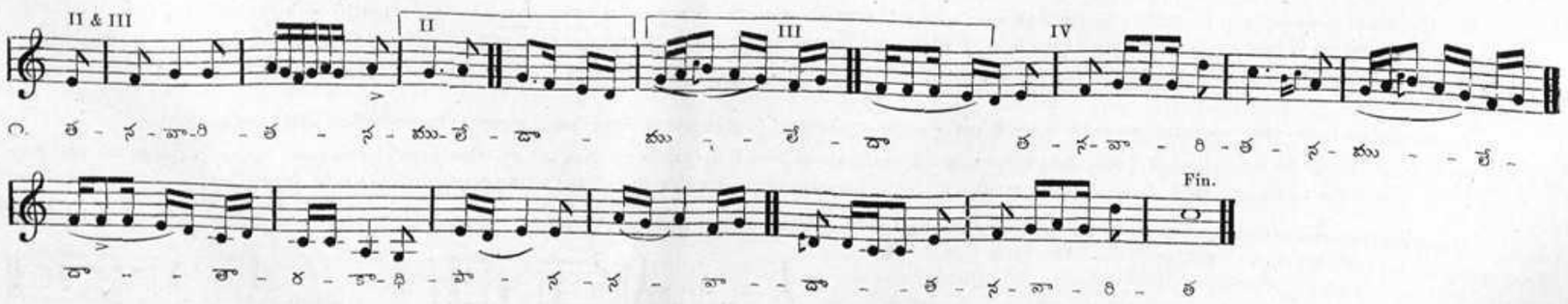
Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 176.

Style of execution. Staccato molto e con furia. Allegro. *ff*



OTHER RENDERINGS OF PALLAVI.



౨. పేరపేర చిల్చి హారములు ప్రేమ మీర మీరొసగ లేదా నాతపై.

౩. అలనాడు యన్న మూర్గించు వేళ బలు వానరుల పఙ్తి నుండలేదా.

౪. రామ రామ రామ రచ్చనేయకుమీ తామసంబులేల త్యాగరాజుపై.

೨. ಪೇರಪೇರ ಪಿಲ್ಚಿ ಹಾರಮುಲು ಪ್ರೇಮ ಮೀರ ಮೀರೊಸಗ ಲೇದಾ ನಾತಪೈ.

೩. ಅಲನಾಡು ಯನ್ನ ಮಾರಿಞ್ಚು ವೇಳ ಬಲು ವಾನರುಲ ಪಙ್ತಿ ನುಂಡಲೇದಾ.

೪. ರಾಮ ರಾಮ ರಾಮ ರಚ್ಚನೇಯಕುಮೀ ತಾಮಸಂಬುಲೇಲ ತ್ಯಾಗರಾಜುಪೈ.

N.B.—It is a standing rule that each variation (indicated by a Roman number) should be repeated twice before proceeding further; on this understanding no repetition marks are inserted in the body of the music.

Mēḷa karta.—Māyā māḷava gauḷa.
మేళకర్త.—మాయామాళవగౌళ (15.)
மேளகர்த்தா.—மாயாமாளவகௌள.

Rāga.—Sindhurāmakriya.
రాగం.—సింధురామక్రియ.
இராகம்.—சிந்துராமக்கிரியை.

Tāḷa.—Dēśādi.
తాళం.—దేశాది.
தாளம்.—தேசாதி.

DĒVĀDI DĒVA.

దేవాది దేవ.

தேவாதி தேவ.

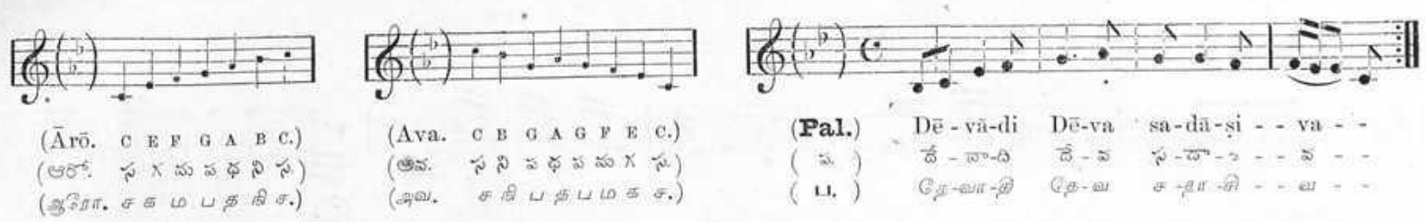
(SANSCRIT WORDS.)

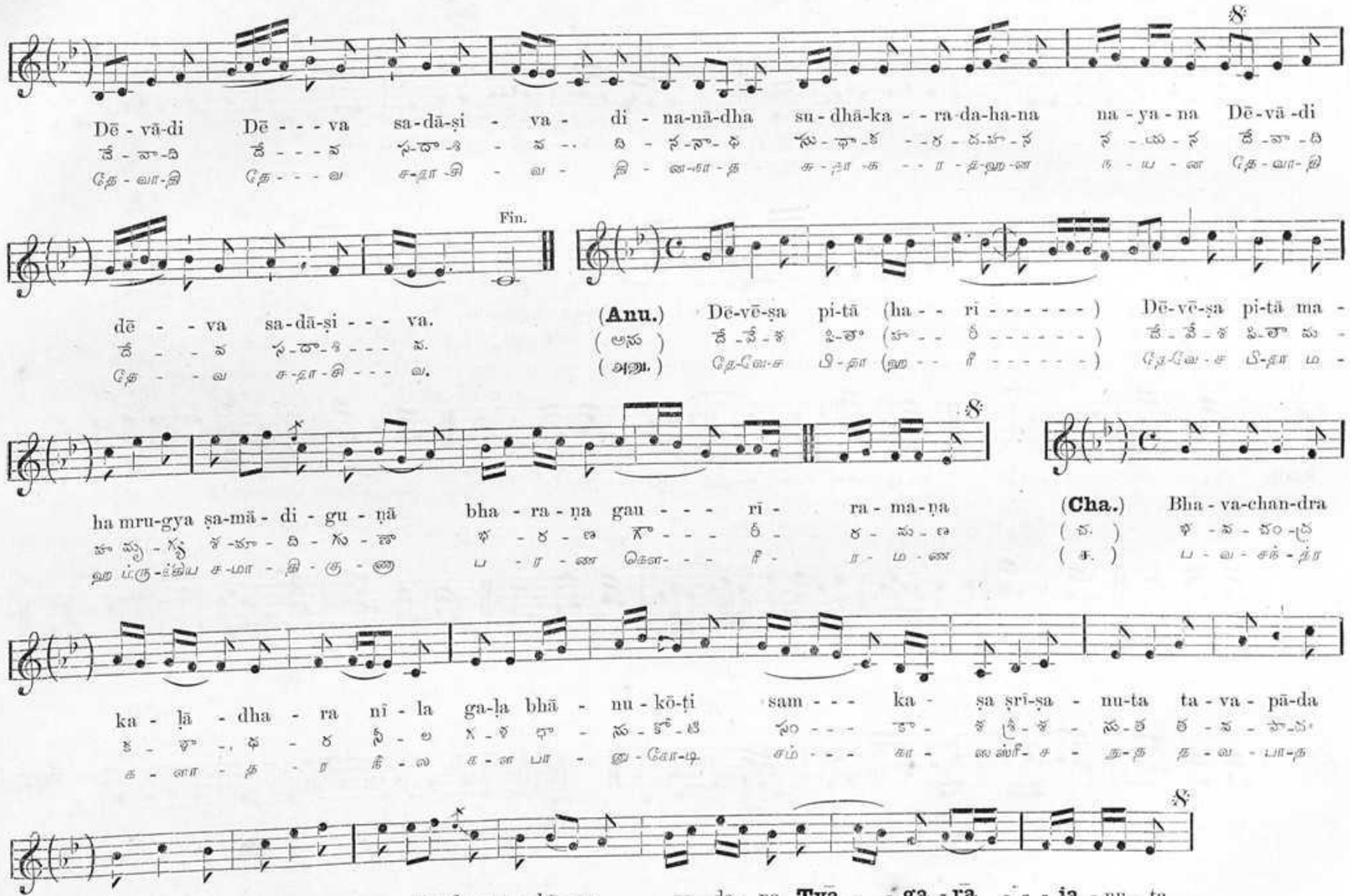
Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 208.

Style of execution. Vivace.

Part I.
Serial No. 125.


(Ārō. C E F G A B C.)
(ఆరో. స రి మ ప ధ ని స)
(ஆரோ. ச ரி ம ப த நி ச.)
(Ava. C B G A G F E C.)
(అవ. స ని ప ధ ప మ గ స.)
(அவ. ச நி ப த ப ம க ச.)
(Pal.) Dē-vā-di Dē-va sa-dā-ṣi - - va - -
(ప.) దే-వా-ది దే-వ స-దా-ఫి - - వ - -
(த.) தே-வா-தி தே-வ ச-தா-சி - - வ - -


Dē - vā-di Dē - - - va sa-dā-ṣi - va - di - na-nā-dha su-dhā-ka - - ra-da-ha-na na - ya - na Dē-vā-di
దే - వా-ది దే - - - వ స-దా-ఫి - వ - ది - న-నా-ధ సు-ధా-క - - ర-ద-హ-న న - య - న దే-వా-ది
தே - வா-தி தே - - - வ ச-தா-சி - வ - தி - ந-நா-த சு-தா-க - - ர-த-ஹ-ன ந - ய - ன தே-வா-தி
8
Fin.
dē - - va sa-dā-ṣi - - - va.
దే - - వ స-దా-ఫి - - - వ.
தே - - வ ச-தா-சி - - - வ.
(Anu.) Dē-vē-ṣa pi-tā (ha - - ri - - - - - -) Dē-vē-ṣa pi-tā ma -
(అను) దే-వే-శ పి-తా (హ - - రీ - - - - - -) దే-వే-శ పి-తా మ -
(அனு.) தே-வே-ச பி-தா (ஹ - - ரீ - - - - - -) தே-வே-ச பி-தா ம -
8
ha mru-gya ṣa-mā - di - gu - ṇā bha - ra - ṇa gau - - - rī - ra - ma - ṇa
హ మృ-గ్య ష-మా - ది - గు - ణా భ - ర - ణ గౌ - - - రీ - ర - మ - ణ
ஹ ம்ரு-க்ய ச-மா - தி - கு - ணா ப - ர - ண கௌ - - - ரீ - ர - ம - ண
(Cha.) Bha - va-chan-dra
(చ.) భ - వ - చం - ద్ర
(ச.) ப - வ - சந் - த்ர
8
ka - ḷā - dha - ra nī - la ga-ḷa bhā - nu - kō-ṭi sam - - - ka - ṣa śrī-ṣa - nu-ta ta - va - pā-da
క - ళా - ధ - ర నీ - ల గ-ళ భా - ను - కో-టి సం - - - కా - ష శ్రీ-శ - ను-త త - వ - పా-ద
க - ளா - த - ர நீ - ல க-ள பா - னு - கோ-டி சம் - - - கா - ஷ ஸ்ரீ-ச - நு-த த - வ - பா-த
8
bha - ktim dē - hi dī-na - ban - dhō da - ra - hā - sa va - da - na **Tyā - - ga - rā - - - ja** - nu - ta
భ - క్తిం దే - హి దీ-న - బం - ధో ద - ర - హా - స వ - ద - న **త్యా - - గ - రా - - - జ** - ను - త
ப - க்திம் தே - ஹி தீ-ன - பந் - தோ த - ர - ஹ - ச வ - த - ன **த்யா - - க - ரா - - - ஜ** - நு - த

This song appertains to the 'Māyā māḷava gauḷa' mode No. 15, the favourite scale in which all elementary lessons in Oriental music are usually taught, and all gamut exercises, 'gītas' &c., practised. It has no exact equivalent in either the European or the ancient Grecian systems and is unique for its exquisite beauty and for the richness of the combinations of which it is susceptible. In this mode a semitone occurs between every two notes of the scale taken consecutively; *viz.*, C to D; E to F; G to A and B to C; the intervals between D & E and A & B are made up of a tone and a half each, while that between F & G alone remains a full tone. It will be some time before a foreign ear can appreciate the charms of this scale, but when once it has become familiar it will be found to possess a peculiar fascination of its own.

In the derivative rāga 'Sindhurāmakriya' to which the above melody belongs, it will be noticed that there is absolutely no D either in the ascending or the descending scale and that the succession of notes in the latter differs widely from that in the former.

The 'tāḷa' or time in which this piece is written is the same as the 'Ādi' or Common time, but for the manner in which each 'āvarta,' (which constitutes the main sub-division of a melody,) begins and ends—*viz.*, with a single note at the commencement, and three at the termination. In the 'Ādi tāḷa' there are three 'avayavas' or sections, of which the first is made up of 4 units, the second 2 and the third 2, so that one 'āvarta' is made up of 8 units; for the sake of convenience the āvarta will be sub-divided into 4 equal parts, each consisting of 2 units, represented by 4 quavers. Except in rare instances, the quaver will be uniformly taken as the standard of measurement in this work.

The parenthetical curves on both sides of the signatures at the commencement of each stave indicate that the sharps and flats appertain to the particular oriental mode in which the melody is written. The sharp and flat clefs of the European system will be printed in the usual manner without parentheses; they will however be used very sparingly for some time to come, as beginners learning European notation for the first time find it difficult to read the Music in different clefs.

Mēḷa karta.—Māyāmāḷava gauḷa.
మేళకర్త.—మాయామాళవగౌళ.
மேளகர்த்தா.—மாயாமாளவகௌளை.

Rāga.—Sindhurāmakriya.
రాగము.—సింధురామక్రియ.
ராகம்.—சிந்துராமக்கிரியை.

Tāḷa.—Ādi.
తాళము.—ఆది.
தாளம்.—ஆதி.

SUDHĀMĀDHURYA.

సుధామాధుర్య.

சுதாமாதுரிய.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Dolce.—Andante.

II.
III.
(Pa.) Su - dhā mā - dhu - rya bhā - sha - ṇa su-dhā - - - mā - - - dhu-rya bhā - sha - ṇa su-dhā -
(ప.) సు - ధా మా - ధు - ర్య భా - ష - ణ సు-ధా - - - మా - - - ధు - ర్య భా - ష - ణ సు-ధా -
(ఇ.) శు - ధ్ర మ - ధు - ర్య ఫా - ష - ణ శు-ధ్ర - - - మ - - - ధు - ర్య ఫా - ష - ణ శు-ధ్ర -
IV.
V.
- - - - mā - dhu-rya bhā - sha - ṇa su-dhā - - - - mā - - dhu-rya bhā - sha - ṇa su-dhā ka -
- - - - మా - ధు - ర్య భా - ష - ణ సు-ధా - - - - మా - - ధు - ర్య భా - ష - ణ సు-ధా క -
- - - - మ - ధు - ర్య ఫా - ష - ణ శు-ధ్ర - - - - మ - - ధు - ర్య ఫా - ష - ణ శు-ధ్ర క -
VI.
rā - - - na - na - - bhā - sha - ṇa su - dhā - ka. - rā - - na - na - - bhā - sha - ṇa
రా - - - న - న - - భా - ష - ణ సు-ధా - క - రా - - న - న - - భా - ష - ణ
ర - - - ణ - ణ - - ఫా - ష - ణ శు-ధ్ర - క - ర్ర - - ణ - ణ - - ఫా - ష - ణ
VII.
VIII.
Fin.
su - dhā ka - rā - na - na - - bhā - - sha-ṇa su-dhā ka - rā - na - na - -
సు - ధా క - రా - న - న - - భా - - ష - ణ సు-ధా క - రా - న - న - -
శు - ధ్ర క - ర్ర - ణ - ణ - - ఫా - - ష - ణ శు-ధ్ర క - ర్ర - ణ - ణ - -
II.
III.
(Anu.) Ka-thā-mru - ta-mu - chē ka-thā -mru - ta-mu - chē Rā - ma-yya Rā-ma ka-thā-mru - ta-mu-chē ba-hu kā -
(అనుప.) క - థా - మృ - త - ము - చే క - థా - మృ - త - ము - చే రా - మ - య్య రా - మ క - థా - మృ - త - ము - చే బ - హు కా -
(அனுப.) க - தா - ம்ரு - த - மு - சே க - தா - ம்ரு - த - மு - சே ர - ணை - ய்ய ர - ம க - தா - ம்ரு - த - மு - சே ப - ஹு கா -
IV.
la - mu yā ka-thā-mru - ta-mu - chē ba-hu kā - la - mu - yā ka - li - dī - ri - yu - - yā
ల - ము యా క - థా - మృ - త - ము - చే బ - హు కా - ల - ము - యా క - ళి - దీ - రి - యు - - యా
ల - மு யா க - தா - ம்ரு - த - மு - சே ப - ஹு கா - ல - மு - யா க - ளி - தீ - ரி - யு - - யா
VI.
ka - li - dī - ri - yu - - - nnā - nu brō - vu - mu (Cha.) Du-rā-tmu - la - gu bhū - ki - rā - ta -
క - ళి - దీ - రి - యు - - - న్నా - ను బ్రో - వు - ము (చ.) దు - రా - త్ము - ల - గు భూ - కి - రా - త -
க - ளி - தீ - ரி - யு - - - ன்னா - னு ப்ரோ - வ - மு (க.) து - ரா - த்ம - ல - கு பூ - கி - ர - த -
ku - la - chē - ra-rā-da - nu-chu sun - - da-rā - kā - ra - nī - pa - rā - ya - ṇu - la-che-li - mi - pa-rā - ya
కు - ల - చే - ర - రా - ద - ను - చు సుం - - ద - రా - కా - ర - నీ - ప - రా - య - ణు - ల - చె - లి - మి - ప - రా - య
கு - ல - சே - ர - ரா - த - னு - சு ஸுந் - - த - ரா - கா - ர - னீ - ப - ரா - ய - ணு - ல - செ - லி - மி - ப - ரா - ய
ṇu - la-che-li - mi Rā - ma-yya Rā-ma pa-rā - ya - ṇu-la - che - li - mi - rā - - gō - - ru **Tyā - ga - rā - ja**
ణు - ల - చె - లి - మి రా - మ - య్య రా - మ ప - రా - య - ణు - ల - చె - లి - మి - రా - - గో - - రు త్యా - గ - రా - జ
ணு - ல - செ - லி - மி ர - மை - ய்ய ர - ம ப - ரா - ய - ணு - ல - செ - லி - மி - ரா - - கோ - - ரு தியா - க - ரா - ஜ
nu - ta Ō - - pa - rā - tpa - ra su - gu - ṇa.
ను - త ఓ - - ప - రా - త్ప - ర సు - గు - ణ.
ணு - த ஓ - - ப - ர - த்ப - ர சு - கு - ண.

ప. సుధామాధుర్య భాషణ సుధాకరాన్న.

అ. కథామృతముచే బహుకాలము యీకలిదీరియున్నాను బ్రోవుము.

చ. దురాత్ములగు భూకిరాతకులచేరి రాదనుచుసుందరాకారనీ
పరాయణులచెలిమి రాగోరు త్యాగరాజనుత ఓపరాత్పర సుగుణ.

N.B.—It is a standing rule that each variation (indicated by a Roman number) should be repeated twice before proceeding further; on this understanding no repetition marks are inserted in the body of the music.

Mēḷakarta.-Dhīraśankarābharaṇa.
మేళకర్త.—ధీరశంకరాభరణము.
மேளகர்த்தா.-தீரசங்கராபரணம்.

MARIYĀDAGĀDURĀ.

మరియాదగాదురా.

மரியாதகாதுரா.

Music and words by **Tyāgarājayya.**

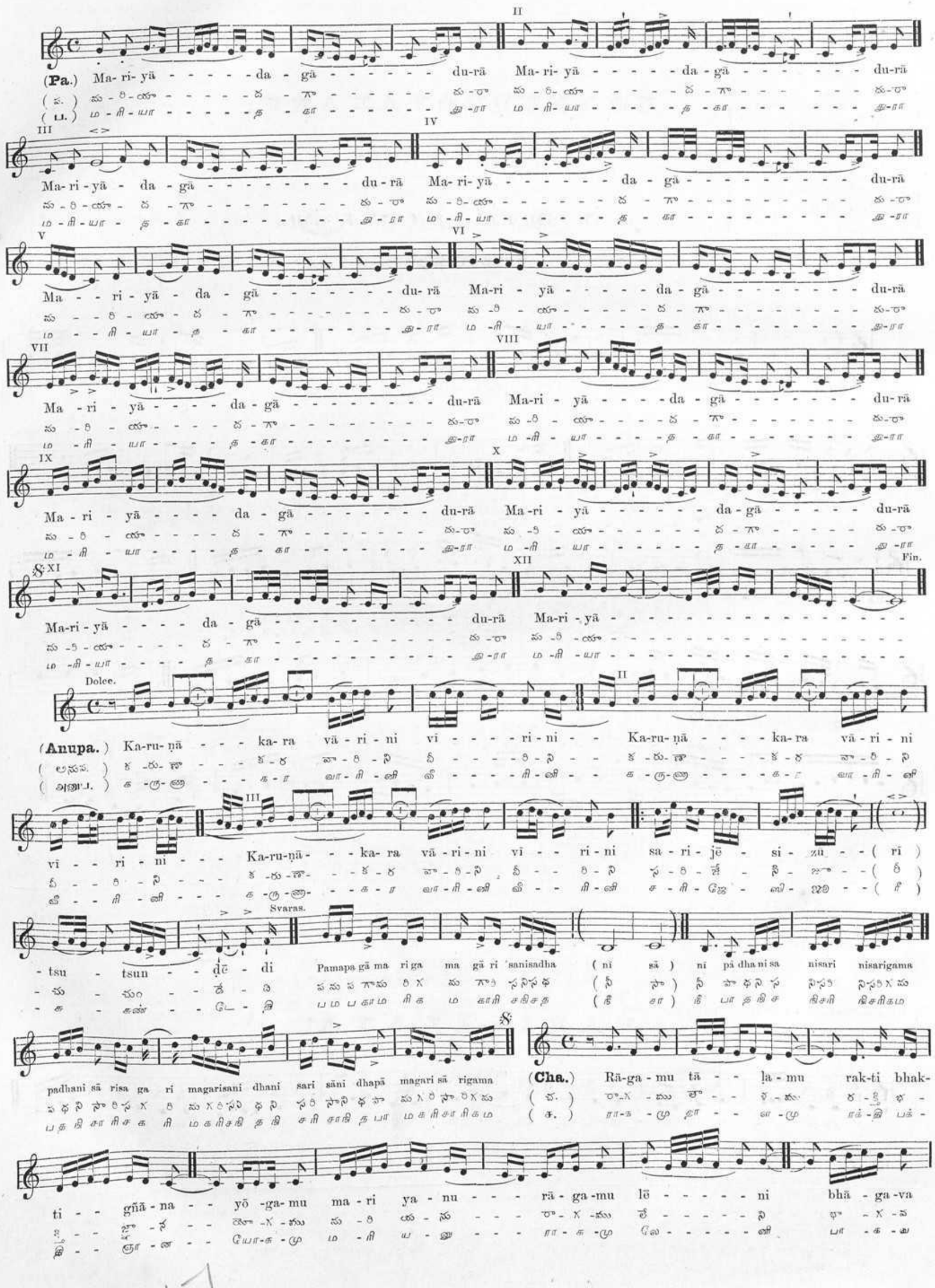
Rāga.—Do. Sampūrṇa.
రాగము.—Do. సంపూర్ణము.
இராகம்.—Do. சம்பூர்ணம்.

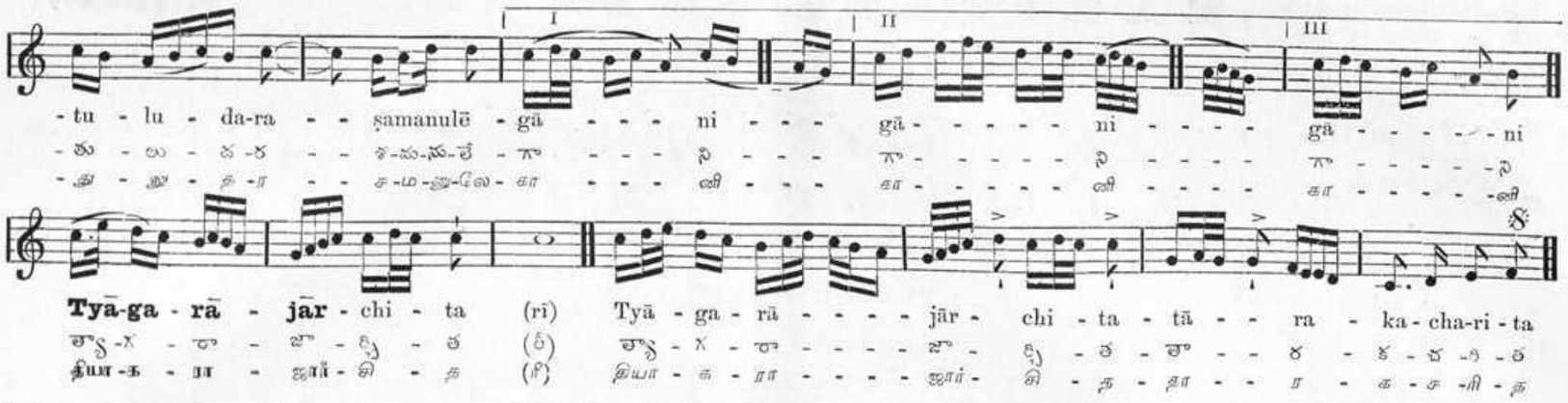
Tāḷa.—Ādi.
తాళము.—ఆది.
தாளம்.—ஆதி.

(TELUGU WORDS.)

Count by quavers. Met. ♪ = 144.

Style of execution. Con spirito.




- tu - lu - da-ra - - ṣamanulē - gā - - - ni - - - gā - - - - - ni - - - - gā - - - - - ni
- తు - లు - ద - ర - - శ - మ - ను - లే - గా - - - ని - - - గా - - - - - ని - - - - గా - - - - - ని
- து - லு - த - ர - - ச - ம - னு - லே - கா - - - னி - - - கா - - - - - னி - - - - கா - - - - - னி
Tyā-ga - rā - jār - chi - ta (rī) Tyā - ga - rā - - - - jār - chi - ta - tā - - ra - ka - cha-ri - ta
త్యా - గ - రా - జా - ర్చి - త (రీ) త్యా - గ - రా - - - - జా - ర్చి - త - తా - - ర - క - చ - రి - త
தியா - க - ரா - ஜார் - சி - த (ரீ) தியா - க - ரா - - - - ஜார் - சி - த - தா - - ர - க - ச - ரி - த

ప.॥ మరియాదగాదురా.
అ.॥ కరుణాకరవారిని వీరిని సరిజేసి జూచుచుండేది.

చ.॥ రాగము తాళము రక్తి భక్తిజ్ఞాన యోగము మరియను రాగములేని భాగవతులు దరశమనులేగాని త్యాగరాజార్చిత తారకచరిత.

Rāga.—Ṣankarābharaṇa.
రాగము.—శంకరాభరణము.
இராகம்.—சங்கராபரணம்.

Tāḷa.—Tripuṭa.
తాళము.—త్రిపుట.
தாளம்.—திருபுடை.

NANNUBRŌVAKANU.

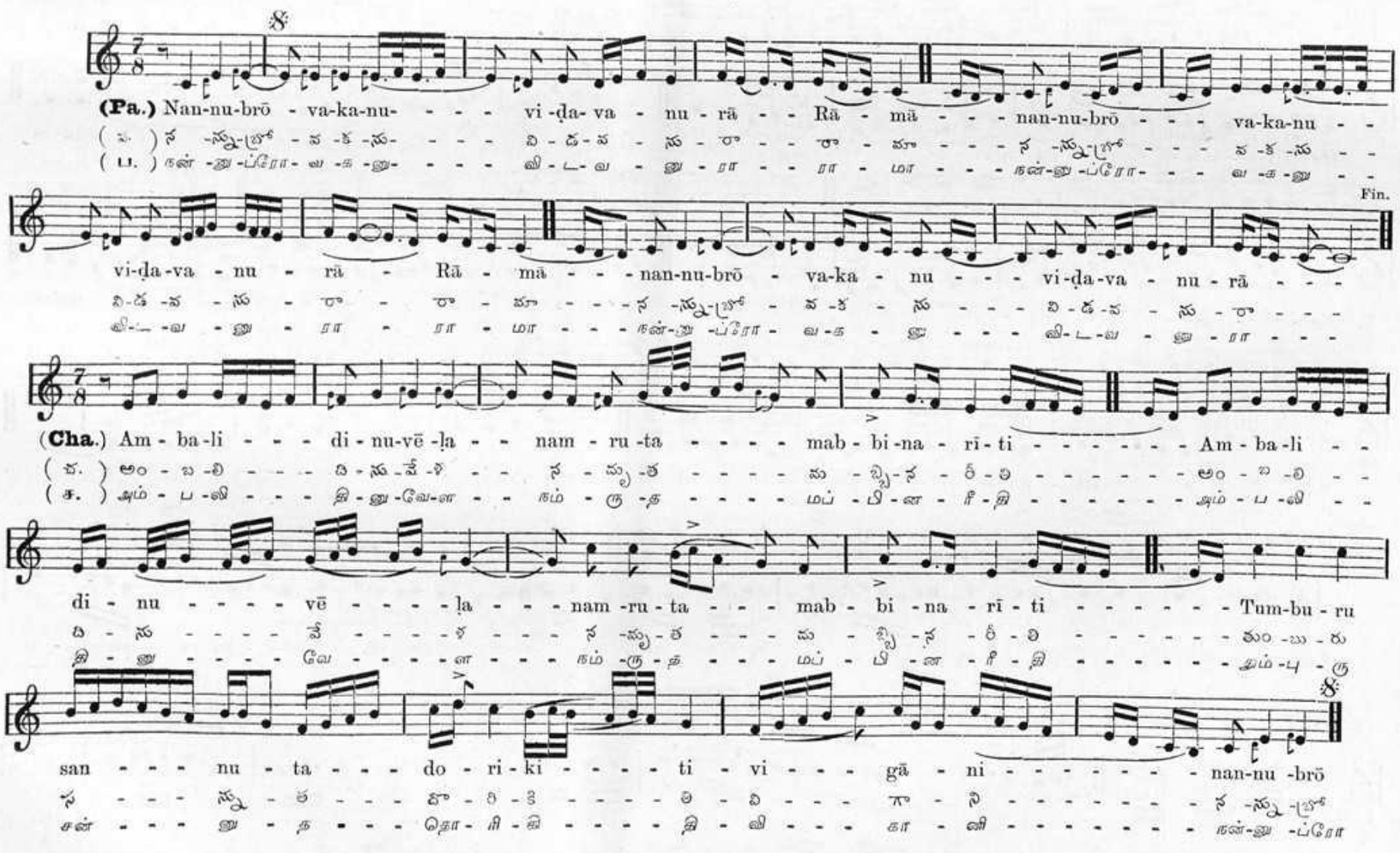
నన్నుబ్రోవకను.

நன்னுப்ரோவகனு.

Count by quavers. Met. ♪ = 144.

Style of execution. Dolcissimo Andante.

(TELUGU WORDS.)

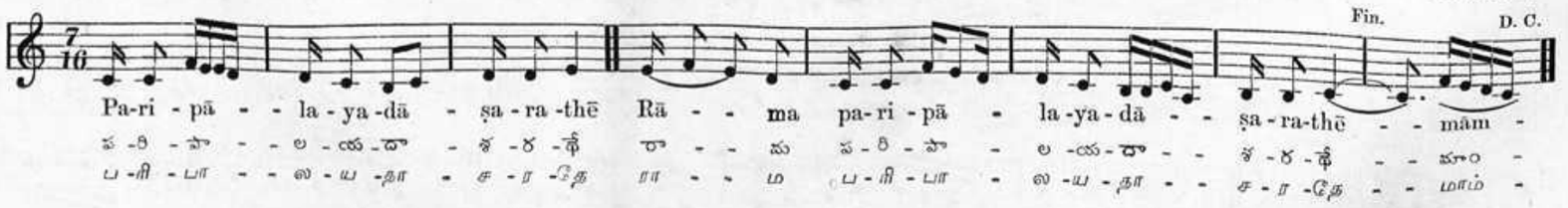

(Pa.) Nan-nu-brō - va-ka-nu- - - - vi-ḍa-va - nu - rā - - Rā - mā - - - nan-nu-brō - - - va-ka-nu - -
(ప.) న - న్ను - బ్రో - వ - క - ను - - - - వి - డ - వ - ను - రా - - రా - మా - - - న - న్ను - బ్రో - - - వ - క - ను - -
(ப.) நன் - னு - ப்ரோ - வ - க - னு - - - - வி - ட - வ - னு - ரா - - ரா - மா - - - நன் - னு - ப்ரோ - - - வ - க - னு - -
Fin.
vi-ḍa-va - nu - rā - Rā - mā - - - nan-nu-brō - va-ka - nu - - - vi-ḍa-va - nu - rā - - -
వి - డ - వ - ను - రా - రా - మా - - - న - న్ను - బ్రో - వ - క - ను - - - వి - డ - వ - ను - రా - - -
வி - ட - வ - னு - ரா - ரா - மா - - - நன் - னு - ப்ரோ - வ - க - னு - - - வி - ட - வ - னு - ரா - - -
(Cha.) Am - ba-li - - - di-nu-vē-ḷa - - nam - ru-ta - - - - mab - bi-na - rī - ti - - - - - - Am - ba-li - -
(చ.) అం - బ - లి - - - ది - ను - వే - ళ - - న - మృ - త - - - - మ - బ్బి - న - రీ - తి - - - - - - అం - బ - లి - -
(ச.) அம் - ப - லி - - - தி - னு - வே - ள - - நம் - ரு - த - - - - மப் - பி - ன - ரீ - தி - - - - - - அம் - ப - லி - -
di - nu - - - - vē - - - - ḷa - - - nam - ru - ta - - - mab - bi - na - rī - ti - - - - - - Tum-bu - ru
ది - ను - - - - వే - - - - ళ - - - న - మృ - త - - - మ - బ్బి - న - రీ - తి - - - - - - తుం - బు - రు
தி - னு - - - - வே - - - - ள - - - நம் - ரு - த - - - மப் - பி - ன - ரீ - தி - - - - - - தும் - பு - ரு
san - - - nu - ta - - - do - ri - ki - - - - ti - vi - - - gā - ni - - - - - - - nan-nu -brō
స - - - న్ను - త - - - దొ - రి - కి - - - - తి - వి - - - గా - ని - - - - - - - న - న్ను - బ్రో
சன் - - - னு - த - - - தொ - ரி - கி - - - - தி - வி - - - கா - னி - - - - - - - நன் - னு - ப்ரோ

చ.॥ ౧. కాసును । వెతుకగ । గన్నర । త్నమురీతి । దోసము । తొలగింప । దొరికితి । విగాని॥
౨. అంబలి । దినువేళ । నమృతమ । బ్బినరీతి । తుంబురు । సన్నుత । దొరికితి । విగాని॥
౩. చెయ్యల । సినవేళ । దెప్పదొ । రుకురీతి । అయ్యానా । పాలిటి । కమరితి । విగాని॥
౪. ఆడబో । యినతీర్థ । మెదురై । నరీతి । నీడుజో । డులేని । యిష్టుడ । వైతివి॥
౫. సిగ్గుబో । పువేళ । జీరల । బ్బినరీతి । నొగ్గిమా । యింటికి । వచ్చితి । విగాని॥
౬. ఆగమ । నిగమచ । యార్థము । నీవని । త్యాగరా । జనుత । తలచియు । న్నానురామ॥

Rāga.—Ṣankarābharaṇa.
Tāḷa.—Chāpu.

PARIPĀLAYA.

Count by bars. Style of execution. Met. ♩..= 128. Delicatamente.


Fin. D. C.
Pa-ri - pā - - la - ya - dā - ṣa - ra - thē Rā - - ma pa-ri - pā - la - ya - dā - - ṣa - ra-thē - - mām -
ప - రి - పా - - ల - య - దా - శ - ర - థే రా - - మ ప - రి - పా - ల - య - దా - - శ - ర - థే - - మాం -
ப - ரி - பா - - ல - ய - தா - ச - ர - தே ரா - - ம ப - ரி - பா - ல - ய - தா - - ச - ர - தே - - மாம் -

చ.॥ ౧. కపటనా । టకసూత్ర । ధారా । కన । కపటా । వృతలోకా । ధారా । మాం॥
౨. అపరిమి । తానంద । బోధా । రామ । అపహృతా । శ్రితభవ । బాధా । మాం॥
౩. మారకో । టినిభ । దేహా । సుకు । మారపా । లితవై । దేహా । మాం॥
౪. శరజితా । శరస । ర్వస్వా । రామ । శరణాగ । తాప్తస । ర్వస్వా । మాం॥
౫. పామర । జనగణ । దూరా । భూ । పామర । నిచయా । ధారా । మాం॥
౬. పవనజ । ధృతపాద । కమలా । హృత్తా । పవనకు । తార । విమలా । మాం॥
౭. రాజాధి । రాజ । వేషా । త్యాగ । రాజపూ । జితమృదు । భాషా । మాం॥

Mūlakarta.—Māyāmālavagaula.
మేళకర్త.—మాయామాళవగౌళ.
மேளகர்த்தா.—மாயாமாளவகௌளை

Rāga.—Do. Sampūrṇa.
రాగము.—Do. సంపూర్ణము.
இராகம்.—Do. சம்பூர்ணம்.

Tāḷa.—Rūpaka.
తాళము.—రూపకము.
தாளம்.—ரூபகம்.

TULASĪDAḶAMULACHĒ.

తులసీదళములచే.

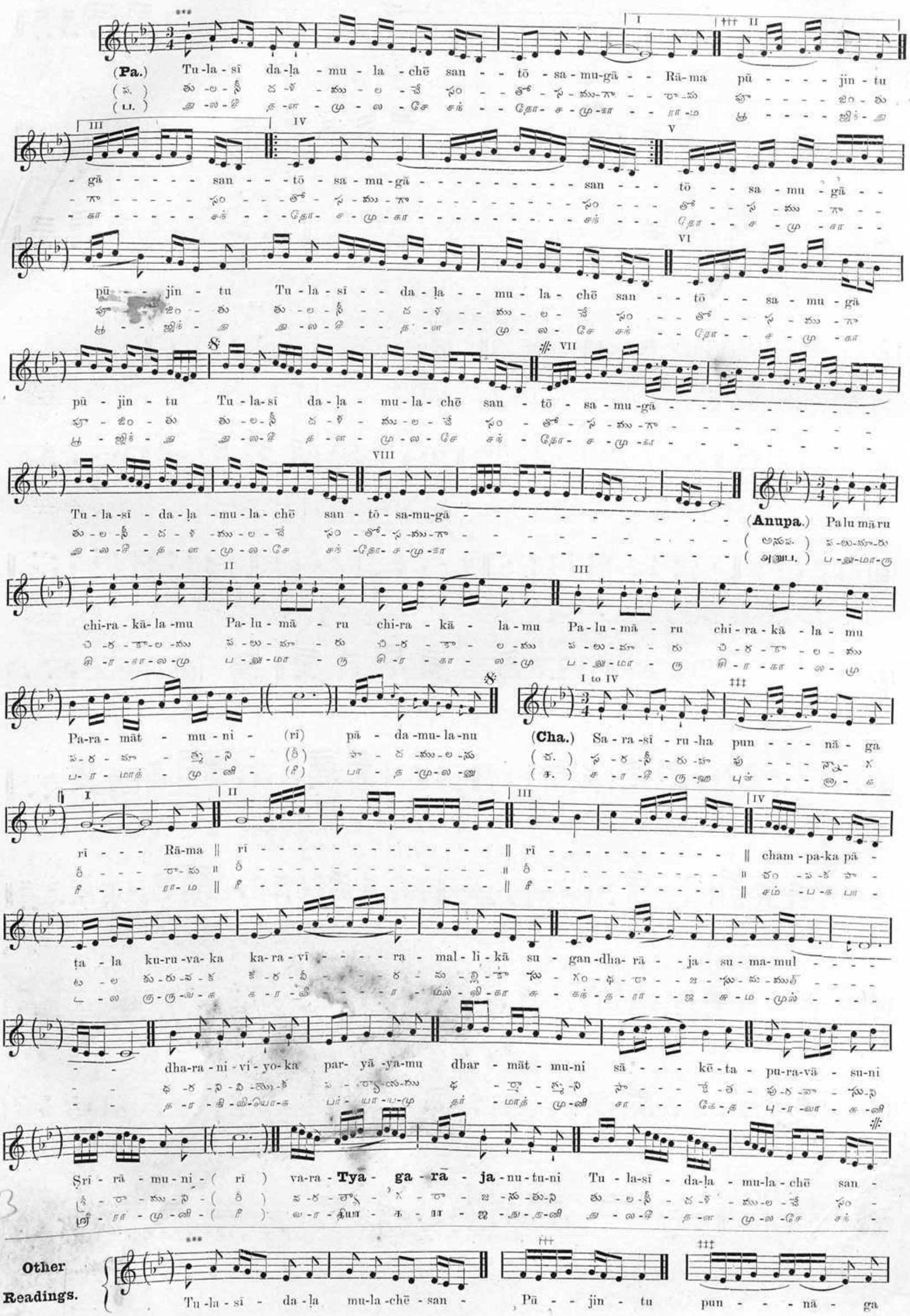
துலசிதளமுலசே.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♩ = 144.

Style of execution: Dolce.



Mēḷakarta.—Māyāmāḷavagauḷa.
మేళకర్త.—మాయామాళవగౌళ.
மேளகர்த்தா.மாயாமாளவகௌளை

VIDUḶAKUMROKKEDA.

విడులకుమ్రొక్కెద.

விதுலகும்ரொக்கெத.

Music & words by **Tyāgarājayya.**

Rāga.—Do. Sampūrṇa.
రాగము.—Do. సంపూర్ణము.
இராகம்.—Do. சம்பூர்ணம்.

Tāḷa.—Madhyādi.
తాళము.—మధ్యాది.
தாளம்.—மத்தியாதி.

Count by quavers. Met. ♪ = 144.

(TELUGU WORDS.)

Style of execution. Dolcissimo.

(**Pa.**) Vi - du-la-ku mrok - ke -da - - vi - du- la - ku mrok - ke-da - - vi - du-la - ku mrok - - ke-da

(ప.) వి - డు -ల -కు మ్రొ - క్కె -ద - - వి - డు - ల - కు మ్రొ - క్కె -ద - - వి - డు -ల - కు మ్రొ - - క్కె -ద

(ப.) வி - து -ல -கு ம்ரொக்-கெ -த - - வி - து - ல - கு ம்ரொக் - கெ -த - - வி - து -ல - கு ம்ரொக் - - கெ -த

vi - du -la - ku mrok - ke - da - - - vi- du - la -ku mrok - - ke -da - - - vi - du - la- ku mrok - ke -da

వి - డు -ల -కు మ్రొ - క్కె -ద - - - వి - డు - ల -కు మ్రొ - - క్కె -ద - - - వి - డు - ల - కు మ్రొ - క్కె -ద

வி - து -ல -கு ம்ரொக் - கெ -த - - - வி - து - ல - கு ம்ரொக் - - கெ -த - - - வி - து -ல - கு ம்ரொக் - கெ -த

- - san-gi - - ta kō - - - - - - vi - du - la -ku mrok - ke-da - - san-gī - - ta kō - - - - -

- - సం-గీ - - త కో - - - - - - వి - డు -ల -కు మ్రొ - క్కె -ద - - సం - గీ - - త కో - - - - -

- - சங்-கி - - த கோ - - - - - - வி - து -ல -கு ம்ரொக் - கெ -த - - சங் - கீ - - த கோ - - - - -

- - - vi - du - la - ku mrok - ke-da - - - - - - - -

- - - వి - డు - ల - కు మ్రొ - క్కె -ద - - - - - - - -

- - - வி - து -ல - கு ம்ரொக் - கெ -த - - - - - - - -

(**Anupa.**) Mu - da-mu - na ṣan - ka - ra - - mu - da -mu - na ṣan - ka - ra - - mu - da -mu - na ṣan - - - - ka - ra - - - mu - da -mu - na

(అనుప.) ము - ద -ము -న శం - క - ర - - ము - ద -ము -న ము - ద -ము -న శం - - - - క - ర - - - ము - ద -ము -న

(அனுப.) மு - த -மு -ன சங் - க - ர - - மு - த -மு -ன மு - த -மு -ன சங் - - - - க - ர - - - மு - த -மு -ன

ṣan - ka - ra - - kru - ta sā - - - ma - ni - ga - ma - - mu - da - mu - na ṣan - ka - ra - - kru - ta sā - - - ma - ni - ga - ma

శం - క - ర - - కృ - త సా - - - మ - ని - గ - మ - - ము - ద - ము - న శం - క - ర - - కృ - త సా - - - మ - ని - గ - మ

சங் - க - ர - - க்ரு - த சா - - - ம - நி - க - ம - - மு - த - மு - ன சங் - க - ர - - க்ரு - த சா - - - ம - நி - க - ம

vi - du - la - gu nā - - dāt - - - ma - ka sap - - tas - - - - va - - - - - ra - - (**Cha.**) KA - MA - LĀ

వి - డు - ల - గు నా - - దా - - - త్మ - క స - - ప్త - - - - స్వ - - - - - ర - - (చ.) క - మ - లా

வி - து - ல - கு நா - - தா - - - த்ம - க ச - - ப்த - - - - ஸ்வ - - - - - ர - - (ச.) க - ம - லா

GAU - - RĪ VĀ - GĪṢ - VA - RĪ VI - DHI KA - MA - LĀ GAU - - - RĪ VĀ - GĪṢ - VA - RĪ VI - DHI

గౌ - - రీ వా - గీస్ - వ - రీ వి - ధి క - మ - లా గౌ - - - రీ వా - గీస్ - వ - రీ వి - ధి

கௌ - - ரீ வா - கீஸ் - வ - ரீ வி - தி க - ம - லா கௌ - - - ரீ வா - கீஸ் - வ - ரீ வி - தி

- GA - RU - ḌA - DHVAJA ṢI - VA - - NA - RA - DU - LU AMA - RĒ - - ṢA BHARATA KĀ - ṢYAPA CHAṆ - ḌĪ

- గ - రు - డ - ధ్వ - జ శి - వ - - నా - ర - దు - లు అమ - రే - - ష భ - ర - త కా - శ్య - ప చం - - డీ

- க - ரு - ட - த்வ - ஜ சி - வ - - நா - ர - து - லு அம - ரே - - ச ப - ர - த கா - ஸ்ய - ப சண் - - டீ

- ṢĀN - JA - NE - - YA GU - HA - GA - JA - MU - KHU - LU SU - MRUKAṆ - ḌU - JA KUM - - BHA - JATUM -

- ష - ణ్ - ణే - - య గు - హ - గ - జ - ము - ఖ - లు సు - మ్రు - కణ్ - డు - జ కుం - - భ - జ తుం -

- ஷ - ண் - ணே - - ய கு - ஹ - க - ஜ - மு - க - லு சு - ம்ரு - கண் - டு - ஜ கும் - - ப - ஜ தும் -

BU - RU - va - ra SŌ - MĒṢ - VA - RA ṢĀR - GÑA - DĒ - VA NAN - DĪ pra - mu - khu - la gu **TYĀ GA - RĀ - JA** van

బు - రు - వ - ర సో - మే - ష్వ - ర శా - ర్ఙ - దే - వ నం - దీ ప్ర - ము - ఖ - ల గు **త్యా - గ - రా - జ** వం

பு - ரு - வ - ர சோ - மேஸ் - வ - ர சா - ர்ங - தே - வ நந் - தீ ப்ர - மு - கு - ல கு **தியா - க - ரா - ஜ** வந்

- dyu - la - ku bram - hā - nan - da su - khām - bu - dhi - mar - - - ma - - - - - - -

- ద్యు - ల - కు బ్ర - హ్మా - నం - ద సు - ఖాం - బు - ధి - మ - - - ర్మ - - - - - - -

- த்யு - ல - கு ப்ரம் - ஹ்மா - னந் - த சு - காம் - பு - தி - மர் - - - ம - - - - - - -

Mēḷa karta.— Dhīraśankarābharaṇa.
మేళకర్త.—ధీరశంకరాభరణం. (29.)
மேளகர்த்தா.—தீரசங்கராபரணம்.

Rāga.—Bilahari.
రాగం.—బిలహరి.
இராகம்.—பிலஹரி.

Tāḷa.—Ādi.
తాళం.—ఆది.
தாளம்.—ஆதி.

DORUKUNĀ!

దొరుకునా!

ஒதாருகுலை!

(TELUGU WORDS.)

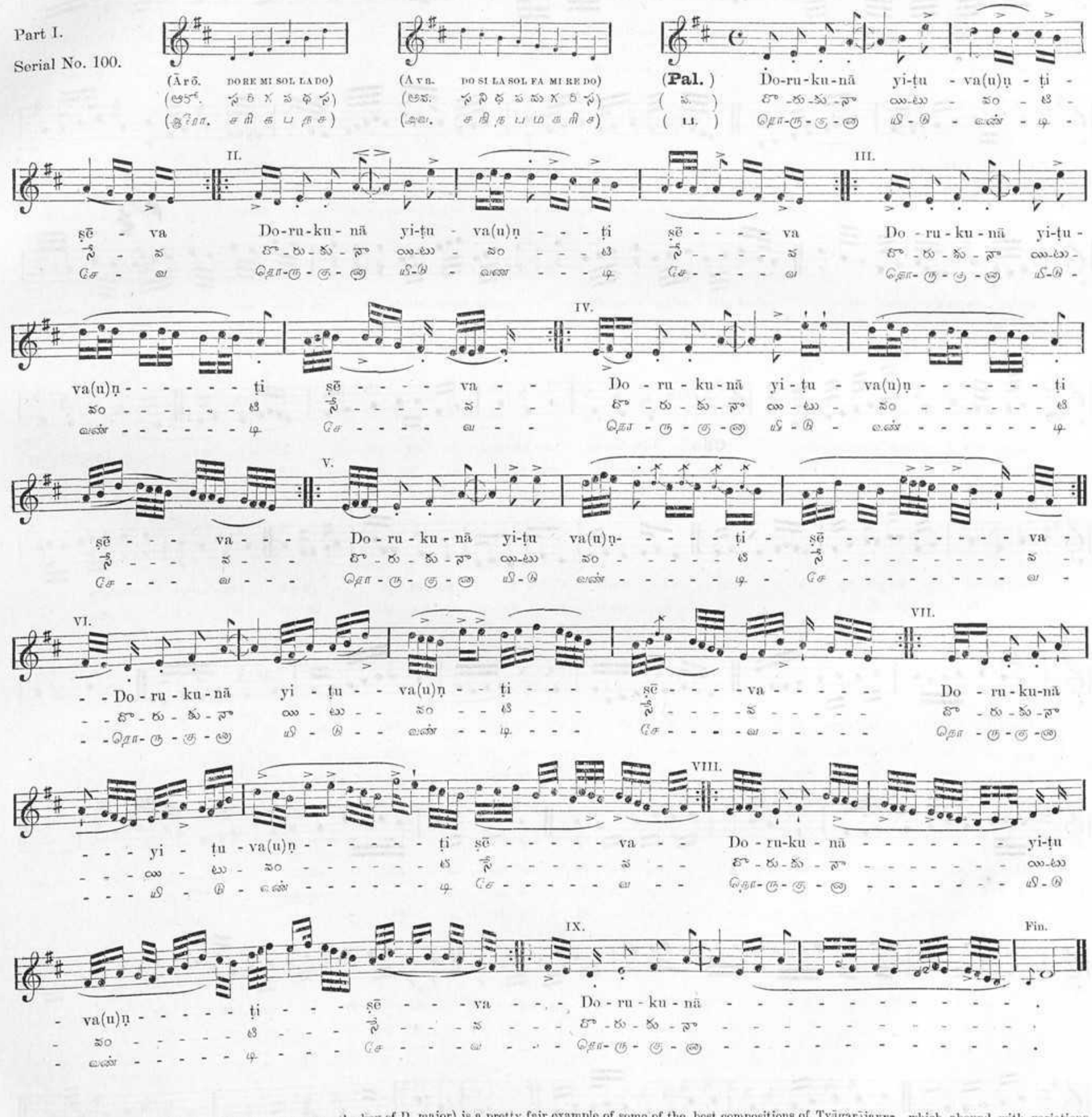
Music & words by **Tyagarajayya.**

Count by Quavers. Met. ♪ = 100.

Style of execution. Maestoso.

Part I.

Serial No. 100.

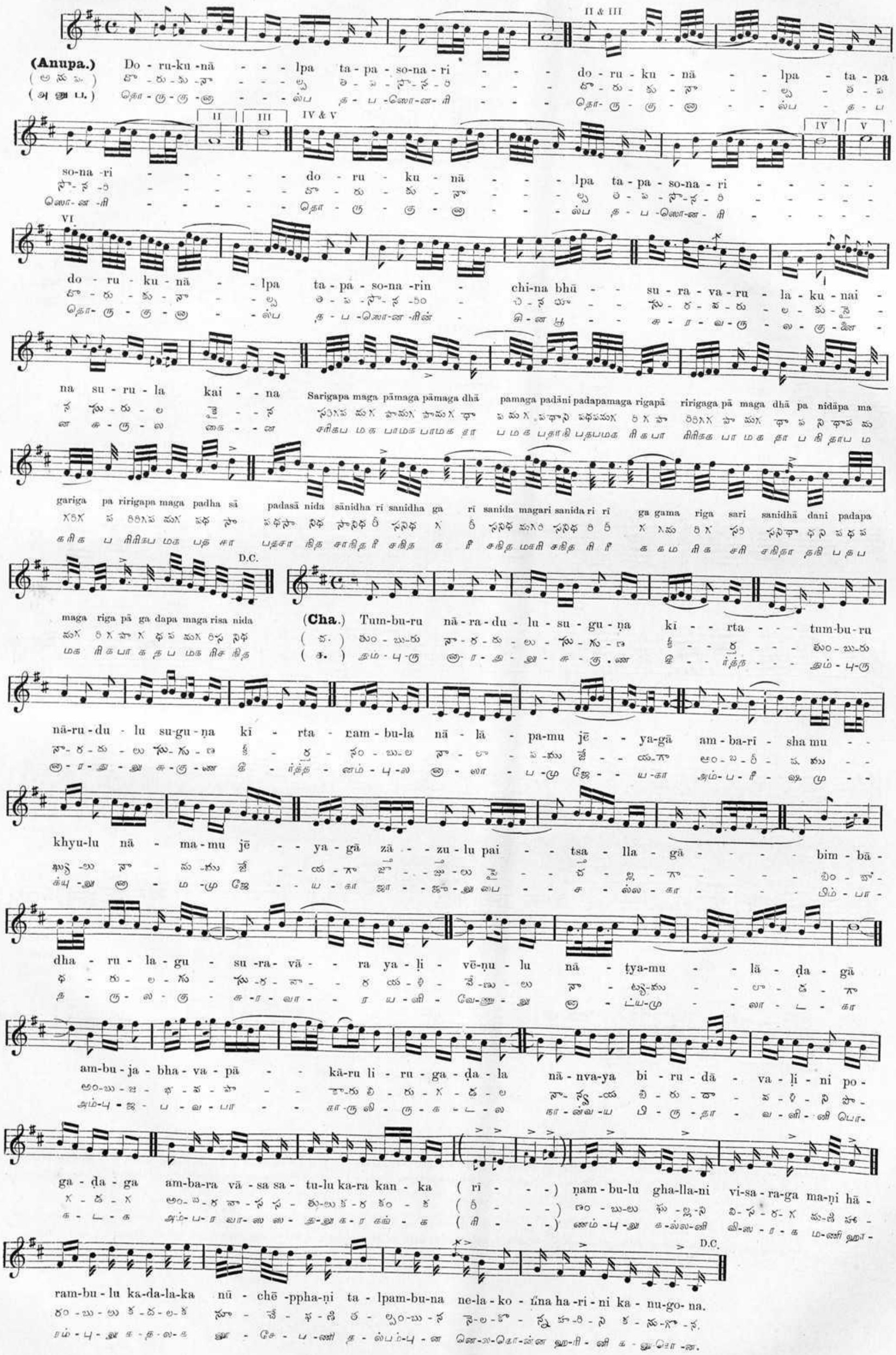

(Ārō. DO RE MI SOL LA DO)
(ఆరో. స రి గ ప ధ స)
(ஆரோ. ச ரி க ப த ச)
(Avn. DO SI LA SOL FA MI RE DO)
(అవ. స ని ధ ప మ గ రి స)
(அவ. ச நி த ப ம க ரி ச)
(Pal.)
Do-ru-ku-nā yi-ṭu - va(u)ṇ - ṭi -
(ప.)
దొ-రు-కు-నా యి-టు - వ(ఉ)ణ - టి -
(ப.)
தொ-ரு-கு-ண யி-டு - வ(உ)ண் - டி -
II.
ṣē - va
Do-ru-ku - nā yi-ṭu - va(u)ṇ - - - ṭi
III.
ṣē - - - - va
Do - ru - ku - nā yi-ṭu -
IV.
va(u)ṇ - - - - - - ṭi
ṣē - - - - va - -
Do - ru - ku - nā yi - ṭu - va(u)ṇ - - - - - - ṭi
V.
ṣē - - - va - - -
Do - ru - ku - nā yi-ṭu va(u)ṇ- - - - - ṭi -
ṣē - - - - - - - - - va -
VI.
- - Do - ru - ku - nā
yi - ṭu - - va(u)ṇ - - ṭi - - -
VII.
ṣē - - - - va - - - - -
Do - ru - ku-nā
VIII.
- - - yi - ṭu - va(u)ṇ - - - - - - ṭi
ṣē - - - - - - va - -
Do - ru-ku - nā - - - - - - - - yi-ṭu
IX.
- va(u)ṇ - - - - - ṭi - - - ṣē - - - va - - - Do - ru - ku - nā
Fin.

This melody (which is written in two sharps—the key of D major) is a pretty fair example of some of the best compositions of Tyāgarājayya, which abound with variations called 'sangatis' on the first words of the text. The variations comprise generally a single 'avarta,' or 4 equal bars in common time, and the skill of the composer is displayed in compressing the whole of his variations, however long-winded or far-fetched exactly within the limits of this space,—*e.g.*, Nos. VII and VIII of the above melody.

The 'Chittasvaras,' or notes without words were composed by Vēnkaṭarama ṇa Bhāgavatar and accepted by Tyāgarājayya.

It will be noticed that, though the peculiar conformation of the 'rāga Bilahari' requires the notes F and B to be omitted in the ascending scale, there are exceptions to the rule. These will be clearly explained in the final issues of the work..

Rāga.—Bilahari. DORUKUNA YIṬUVAṆṬI SĒVA.—(Continued.) **Tyāgarājayya.**


II & III
(Anupa.) Do - ru-ku -nā - - - lpa ta - pa - so-na - ri - - - do - ru - ku - nā - - lpa - ta - pa
(అనుప.) దొ - రు - కు -నా - - - ల్ప తె - ప - సో - న - రి - - - దొ - రు - కు - నా - - ల్ప - త - ప
(அனுப.) தொ - ரு - கு -ண - - - ல்ப த - ப -ஸொ-ன- ரி - - - தொ- ரு - கு - ண - - ல்ப - த - ப
II III IV & V IV V
so-na -ri - - - - - do - ru - ku - nā - - - lpa ta - pa - so-na - ri - - - - -
సో - న -రి - - - - - దొ - రు - కు - నా - - - ల్ప తె - ప - సో - న - రి - - - - -
ஸொ- ன -ரி - - - - - தொ - ரு - கு - ண - - - ல்ப த - ப -ஸொ-ன - ரி - - - - -
VI
do - ru - ku - nā - - lpa ta - pa - so-na -rin - chi-na bhū - - su - ra - va - ru - la - ku - nai -
దొ - రు - కు - నా - - ల్ప తె - ప - సో - న -రిం - చి - న భూ - - సు - ర - వ - రు - ల - కు - నై -
தொ- ரு - கு - ண - - ல்ப த - ப -ஸொ-ன -ரின் - சி - ன பூ - - சு - ர - வ - ரு - ல - கு - நை -
na su - ru - la kai - - na Sarigapa maga pāmaga pāmaga dhā pamaga padāni padapamaga rigapā ririgaga pā maga dhā pa nidāpa ma
న సు - రు - ల నై - - న సరిగప మగ పామగ పామగ ధా పమగ పదాని పదపమగ రిగపా రిరిగగ పా మగ ధా ప ని ధాప మ
ண சு - ரு - ல கை - - ன சரிகப மக பாமக பாமக தா பமக பதாநி பதபமக ரிகபா ரிரிகக பா மக தா ப நி தாப ம
gariga pa ririgapa maga padha sā padasā nida sānidha ri sanidha ga ri sanida magari sanida ri rī ga gama riga sari sanidhā dani padapa
గరిగ ప రిరిగప మగ పధ సా పధసా నిధ సానిధ రి సనిధ గ రి సనిద మగరి సనిధ రి రీ గ గమ రిగ సరి సనిధా దని పధప
கரிக ப ரிரிகப மக பத சா பதசா நித சாநித ரி சநித க ரி சநித மகரி சநித ரி ரீ க கம ரிக சரி சநிதா தநி பதப
D.C.
maga riga pā ga dapa maga risa nida (Cha.) Tum-bu-ru nā-ra-du - lu - su - gu - ṇa kī - - rta - - - tum-bu-ru
మగ రిగ పా గ దప మగ రిస నిద (చ.) తుం - బు-రు నా - ర - రు - లు - సు - గు - ణ కీ - - ర్త - - - తుం - బు-రు
மக ரிக பா க தப மக ரிச நித (ச.) தும் - பு - ரு நா - ர - து - லு - சு - கு - ண கீ - - ர்த்த - - - தும் - பு-ரு
nā-ru - du - lu su-gu - ṇa kī - rta - ram - bu-la nā - lā - pa-mu jē - - ya-gā am - ba-rī - sha mu - -
నా - రు - దు - లు సు - గు - ణ కీ - ర్త - రం - బు - ల నా - లా - ప - ము జే - - య - గా అం - బ - రీ - ష ము - -
நா - ர - து - லு சு - கு - ண கீ - ர்த்த - ரம் - பு - ல நா - லா - ப - மு ஜே - - ய - கா அம் - ப - ரீ - ஷ மு - -
khyu-lu nā - ma - mu jē - - ya - gā zā - - zu - lu pai - - tsa - lla - gā - - - - bim - bā -
ఖ్యు - లు నా - మ - ము జే - - య - గా జా - - జు - లు పై - - చ - ల్ల - గా - - - - బిం - బా -
க்யு - லு ந - ம - மு ஜே - - ய - கா ஜா - - ஜு - லு பை - - ச - ல்ல - கா - - - - பிம் - பா -
dha - ru - la - gu - su - ra - vā - - ra ya - ḷi - vē-ṇu - lu nā - ṭya-mu - - lā - ḍa - gā
ధ - రు - ల - గు - సు - ర - వా - - ర య - ళి - వే - ణు - లు నా - ట్య - ము - - లా - డ - గా
த - ரு - ல - கு - சு - ர - வா - - ர ய - ளி - வே - ணு - லு ந - ட்ய - மு - - லா - ட - கா
am-bu - ja - bha - va - pā - - kā-ru li - ru - ga - ḍa - la nā - nva-ya bi - ru - dā - va - ḷi - ni po -
అం - బు - జ - భ - వ - పా - - కా - రు లి - రు - గ - డ - ల నా - న్వ - య బి - రు - దా - వ - ళి - ని పొ -
அம் - பு - ஜ - ப - வ - பா - - கா - ரு லி - ரு - க - ட - ல நா - ன்வ - ய பி - ரு - தா - வ - ளி - னி பொ -
ga - ḍa - ga am-ba-ra vā - sa sa - tu-lu ka-ra kan - ka (rī - - -) ṇam - bu-lu gha-lla-ni vi-sa - ra-ga ma-ṇi hā -
గ - డ - గ అం - బ - ర వా - స స - తు - లు క - ర కం - క (రీ - - -) ణం - బు - లు ఘ - ల్ల - ని వి - స - ర - గ మ - ణి హా -
க - ட - க அம் - ப - ர வா - ஸ ஸ - து - லு க - ர கங் - க (ரீ - - -) ணம் - பு - லு க - ல்ல - னி வி - ஸ - ர - க ம - ணி ஹா -
D.C.
ram-bu - lu ka-da-la-ka nū - chē -ppha-ṇi ta - lpam-bu-na ne-la - ko - ṉna ha-ri - ni ka - nu-go - na.
రం - బు - లు క - ద - ల - క నూ - చే - ఫ - ణి త - ల్పం - బు - న నె - ల - కొ - న్న హ - రి - ని క - ను - గో - న.
ரம் - பு - லு க - த - ல - க னூ - சே - ப - ணி த - ல்பம் - பு - ன னெ - ல - கொ - ன்ன ஹ - ரி - னி க - னு - கொ - ன.

{ Mēḷa karta.—Naṭṭhabhairavi. / మేళకర్త.—నటభైరవి. / மேளகர்த்தா.—நாட்டபைரவி. }

{ Rāga.—Rīti gauḷa. / రాగము.—రీతిగౌళ. / இராகம்.—ரீதிகௌள. }

{ Tāḷa.—Dēśādi. / తాళము.—దేశాది. / தாளம்.—தேசாதி. }

CHĒRARĀVADĒMIRĀ.

(PREGHIERA.)

చే ర రా వ దే మి రా.

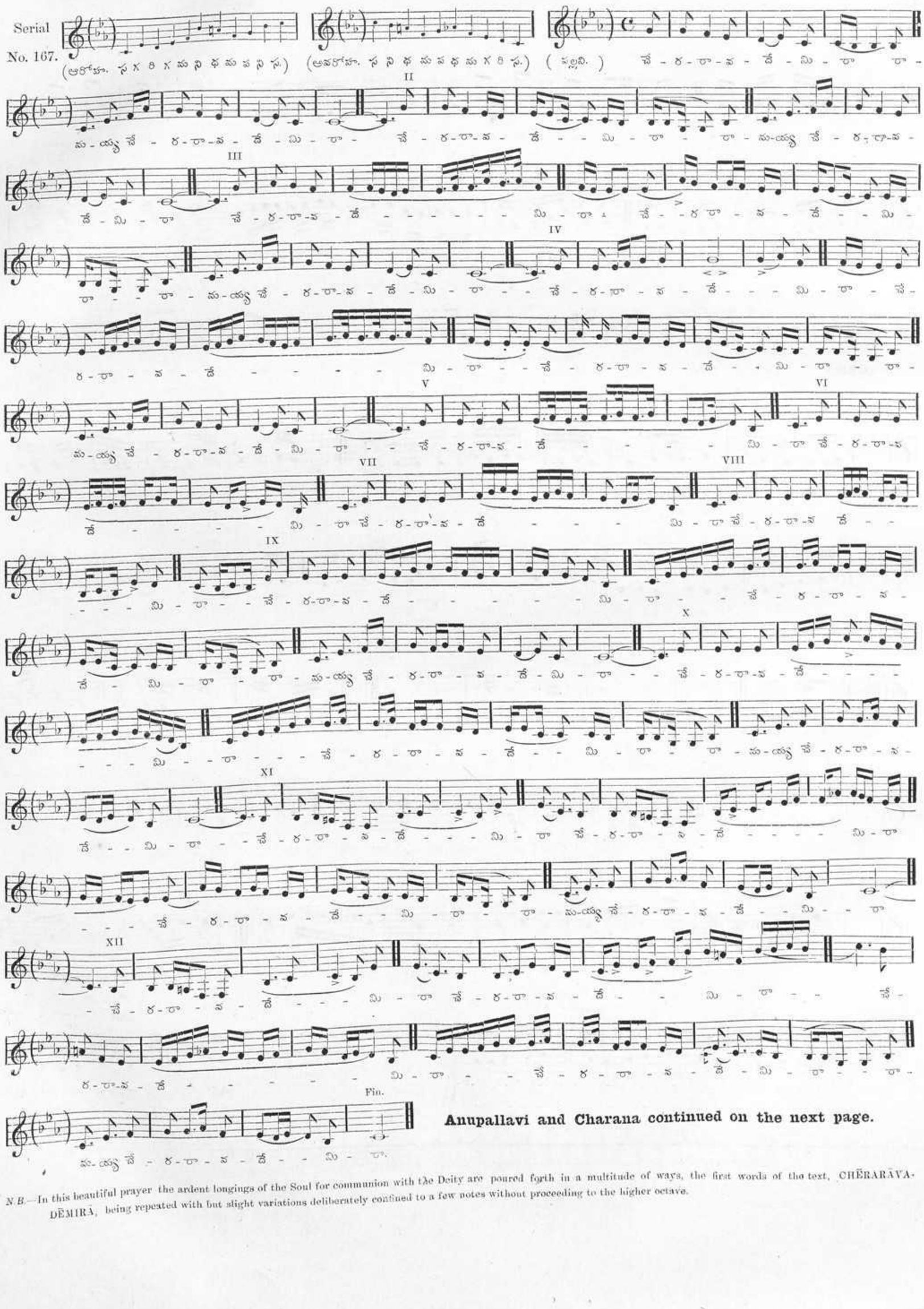
சே ர ரா வ தே மி ரா.

(TELUGU WORDS.)

{ Music & words by } **Tyāgarājayya.**

{ Count by quavers. } Met. ♪ = 144.

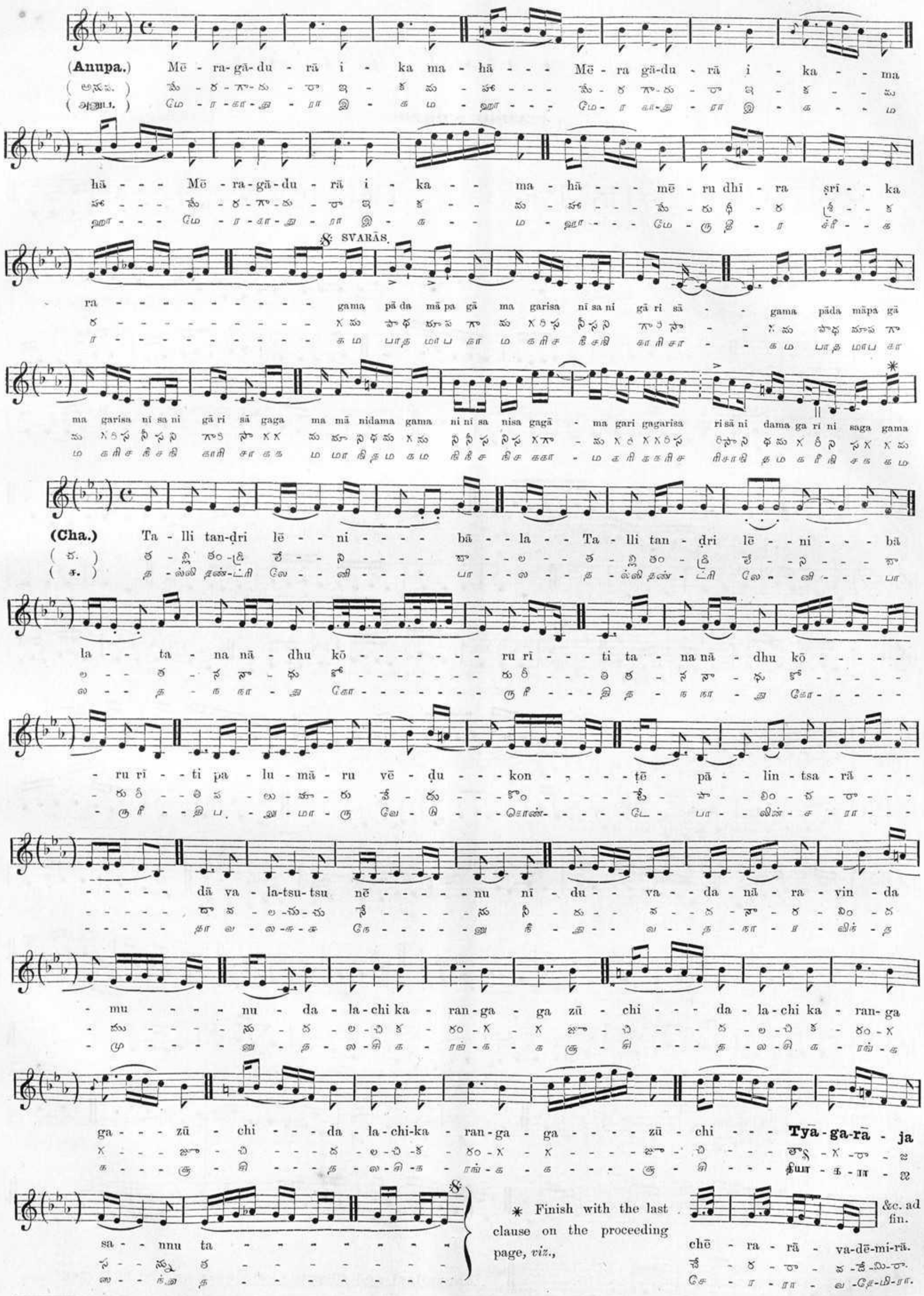
{ Style of execution. } Devotamente. Dolcissimo ed affettuoso.



Anupallavi and Charana continued on the next page.

N.B.—In this beautiful prayer the ardent longings of the Soul for communion with the Deity are poured forth in a multitude of ways, the first words of the text, CHĒRARĀVADĒMIRĀ, being repeated with but slight variations deliberately confined to a few notes without proceeding to the higher octave.

Rāga.—Rīti gaula. CHĒRARĀVADĒMIRĀ.—(Continued.) **Tyāgarājayya.**



ప. చేరరావదేమిరా రామయ్య చేరరావదేమిరా॥ అనుప.॥ మేరగాదురాజీకమహా మేరుధీరశ్రీకర.॥

చ. తల్లితండ్రిలేనిబాల తననాథుడోరుర్తి పలుకురువేడుకొంటే పాలింపరాదా పలుచనేనునీకు పదనారవింపకును పలుకిరంగజూచి త్యాగరాజసన్నుత॥

Mēḷa karta.—Kharaharapriya.
మేళకర్త.—ఖరహరప్రియ.
மேளகர்த்தா.—கரகரப்பிரியை.

Rāga.—Madhyamāvati.
రాగము.—మధ్యమావతి.
இராகம்.—மத்தியமாவதி.

Tāḷa.—R ū p a k a.
తాళము.—రూపకము.
தாளம்.—ரூபகம்.

A L A K A L A L L A.

అలకలల్ల.

அலகலல்ல.

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 176.

Style of execution. Energico.—Allegro con brio.

(TELUGU WORDS.)

Serial No. 219

(Ārō. SA RI MA PA NI SA.) (Avarō. SA NI PA MA RI SA.) **(Pa.)**
(ఆరో. స రి మ ప ని స.) (అవరో. స ని ప మ రి స.) (ప.)
(ஆரோ. ச ரி ம ப நி ச.) (அவரோ. ச நி ப ம ரி ச.) (ப.)

A - la-ka - la - lla lā - ḍa - ga-ga - ni A - la - ka - la - lla
అ - ల - క - ల - ల్ల లా - డ - గ - గ - ని అ - ల - క - ల - ల్ల
అ - ల - க - ல - ல்ல லா - ட - க - க - னி அ - ல - க - ல - ல்ல

lā - ḍa - ga-ga - ni A - la - ka - la - lla lā - ḍa - ga-ga - ni yā - rā - mu - ni rī ya - ṭu - pon - ge - no
లా - డ - గ - గ - ని అ - ల - క - ల - ల్ల లా - డ - గ - గ - ని యా - రా - ము - ని ఠీ య - టు - పొం - గ - నొ
லா - ட - க - க - னி அ - ல - க - ல - ல்ல லா - ட - க - க - னி யா - ரா - மு - னி ரீ ய - டு - பொங் - கெ - னொ

A - la - ka - la - lla lā - ḍa - ga - ga - ni - yā - rā - mu - ni ya - ṭu - pon - ge - no A - la - ka - la - lla
అ - ల - క - ల - ల్ల లా - డ - గ - గ - ని - యా - రా - ము - ని య - టు - పొం - గ - నొ అ - ల - క - ల - ల్ల
அ - ல - க - ல - ல்ல லா - ட - க - க - னி - யா - ரா - மு - னி ய - டு - பொங் - கெ - னொ அ - ல - க - ல - ல்ல

lā - ḍa - ga - ga - ni yā - rā - mu - ni ya - ṭu - pon - ge - no A - la - ka - la - lla lā - ḍa - ga - ga - ni
లా - డ - గ - గ - ని యా - రా - ము - ని య - టు - పొం - గ - నొ అ - ల - క - ల - ల్ల లా - డ - గ - గ - ని
லா - ட - க - க - னி யா - ரா - மு - னி ய - டு - பொங் - கெ - னொ அ - ல - க - ல - ல்ல லா - ட - க - க - னி

yā - rā - mu - ni ya - ṭu - pon - ge - no A - la - ka - la - lla lā - ḍa - ga - ga - ni yā - rā - mu - ni
యా - రా - ము - ని య - టు - పొం - గ - నొ అ - ల - క - ల - ల్ల లా - డ - గ - గ - ని యా - రా - ము - ని
யா - ரா - மு - னி ய - டு - பொங் - கெ - னொ அ - ல - க - ல - ல்ல லா - ட - க - க - னி யா - ரா - மு - னி

ya - ṭu - pon - ge - no A - la - ka - la - lla lā - ḍa - ga - ga - ni - - - - || ya - ṭu - pon - ge - no
య - టు - పొం - గ - నొ అ - ల - క - ల - ల్ల లా - డ - గ - గ - ని - - - - || య - టు - పొం - గ - నొ
ய - டு - பொங் - கெ - னொ அ - ல - க - ல - ல்ல லா - ட - க - க - னி - - - - || ய - டு - பொங் - கெ - னொ

(Anu.) Che - lu - vu - mī - ra - ga - nu - mā - rī || rī - - - - || rī - - - - - || che - lu - vu - mī - ra - ga - nu - mā - rī
(అనుప.) చె - లు - వు - మీ - ర - గ - ను - మా - రీ || రీ - - - - || రీ - - - - - || చె - లు - వు - మీ - ర - గ - ను - మా - రీ
(அனுப.) செ - லு - வு - மீ - ர - க - னு - மா - ரீ || ரீ - - - - || ரீ - - - - - || செ - லு - வு - மீ - ர - க - னு - மா - ரீ

chu - la - ma - da - ma - ṇa - chē - - || chē - vē - ḷa || chē - - vē - ḷa || chē - vē - - ḷa
చు - ల - మ - ద - మ - ణ - చే - - || చే - వే - ళ || చే - - వే - ళ || చే - వే - - ళ
சு - ல - ம - த - ம - ண - சே - - || சே - வே - ள || சே - - வே - ள || சே - வே - - ள

(Cha.) Mu - ni - ka - nu sai - ga - de - li - si ṣi - vu - dha - nu - vu - nu vi - ri - chē - sa - ma - ya - mu - na **Tyā - ga - rā - ja** vi - nu
(చ.) ము - ని - క - ను సై - గ - దె - లి - సి శి - వు - ధ - ను - వు - ను వి - రి - చే - స - మ - య - ము - న త్యా - గ - రా - జ వి - ను
(க.) மு - னி - க - னு சை - க - தெ - லி - னி சி - வு - த - னு - வு - னு வி - ரி - சே - ஸ - ம - ய - மு - ன தியா - க - ரா - ஜ வி - னு

tu - ni mō - mu - na ram - || ram - ji - llu || ram - - ji - llu || ram - ji - - llu.
తు - ని మో - ము - న రం - || రం - జి - ల్లు || రం - - జి - ల్లు || రం - జి - - ల్లు.
து - னி மோ - மு - ன ரம் - || ரம் - ஜி - ல்லு || ரம் - - ஜி - ல்லு || ரம் - ஜி - - ல்லு.

ప.॥ అలకలల్ల లాడుగని ॥ యా రాముని యటుపొంగెను ॥ అనుప.॥ చెలువు మిరుగను మారి ॥ చుఱుదు మణిచేవేళ ॥
చ.॥ మునికను సైగదెలిసి శివు ॥ ధను పునువిఁచే సమయ ॥ మున త్యాగరాజ వినుతుని మోము నరంజిల్లు. ॥

N. B.—In the rāga, Madhyamāvati, the notes E and A are wholly expunged and should never occur; subject to this restriction, the above simple melody can be set to excellent Harmony with C as the key note; nothing can be a more fatal mistake than to treat it as belonging to the European Minor scale of G. This rāga when sung at the end of a Musical entertainment is believed to possess the virtue of cancelling all sinister effects produced by singing other rāgas at forbidden or inauspicious hours.

{ Mēḷakarta.—Kharaharapriya.
ಮೇಳಕರ್ತ.—ಖರಹರಪ್ರಿಯ.
மேளகர்த்தா.—கரகரப்பிரியை. }

{ Rāga.—Madhyamāvati.
ರಾಗಂ.—ಮಧ್ಯಮಾವತಿ.
இராகம்.—மத்தியமாவதி. }

{ Tāḷa.—Ādi.
ತಾಳ.—ಆದಿ.
தாளம்.—ஆதி. }

VĒNKAṬĒSA NINU.

ವೇಂಕಟೇಶ ನಿನು.

வேங்கடேச நீ னு.

{ Music & words by } **Tyāgarājayya.**

{ Count by quavers. } Met. ♪ = 128.

{ Style of execution. } Con spirito.

(TELUGU WORDS.)

Serial No.

(**Pa.**) Vēn-ka-ṭē - - - ṣa ni-nu sē - vim - pa-nu pa-di - - - Vēn-ka-ṭē - - - ṣa ni - nu -
(ಪ) ವೇಂ - ಕ - ಟೇ - - - ಶ ನಿ - ನು ನೇ - ವಿಂ - ಪ - ನು ಪ - ದಿ - - - ವೇಂ - ಕ - ಟೇ - - - ಶ ನಿ - ನು -
(த.) வேங்-க-டே - - - ச நி - னு னே - விம் - ப - னு ப - தி - - - வேங்-க-டே - - - ச நி - னு -

sē - - - vim - - pa - nu pa - di - - - Vēn-ka-ṭē - - - ṣa ni - nu sē - - - vim - -
నే - - - విం - - ప - ను ప - ది - - - వేం - క - టే - - - శ ని - ను నే - - - విం - -
னே - - - விம் - - ப - னு ப - தி - - - வேங்-க-டே - - - ச நி - னு னே - - - விம் - -

pa - nu pa - di - - - Vēn-ka-ṭē - - - ṣa ni - nu sē - - - vim - - - pa - nu pa - di
ప - ను ప - ది - - - వేం - క - టే - - - శ ని - ను నే - - - విం - - - ప - ను ప - ది
ப - னு ப - தி - - - வேங்-க-டே - - - ச நி - னு னே - - - விம் - - - ப - னு ப - தி

- vē - la ka - - - - nu - lu - kā - - - va - le - na - yya - - - - na - - - yya - -
- వే - ల క - - - - ను - లు - కా - - - వ - లె - న - య్య - - - - న - - - య్య - -
- வே - ல க - - - - னு - லு - கா - - - வ - லெ - ன - ய்ய - - - - ன - - - ய்ய - -

(**Anupa.**) Pan-ka - jā - ksha pa - ri - pā - - - li - ta mu - ni - ja - na - Pan- ka - - jā
(అనుప.) పం - క - జా - క్ష ప - రి - పా - - - లి - త ము - ని - జ - న - పం - క - - జా
(அனுப.) பங் - க - ஜா - க்ஷ ப - ரி - பா - - - லி - த மு - னி - ஜ - ன - பங் - க - - ஜா

- ksha-pa - ri - pā - - - - li - - ta mu - ni - ja - na bhā - - vu - ka - ma - gu di - -
- క్ష - ప - రి - పా - - - - లి - - త ము - ని - జ - న భా - - వు - క - మ - గు ది - -
- க்ஷ - ப - ரி - பா - - - - லி - - த மு - னி - ஜ - ன பா - - வு - க - ம - கு தி - -

vya rā - - - - pa - mu - nu - - - go - - nna (**Cha.**) E - kku-va - nī - - - va - ni
వ్య రా - - - - ప - ము - ను - - - గో - - న్న (చ.) ఎ - క్కు - వ - నీ - - - వ - ని
வ்ய ரா - - - - ப - மு - னு - - - கொ - - ன்ன (ச.) எ - க்கு - வ - நீ - - - வ - னி

di - - kku-la po - ga - - ḍa - ga - - - a - kka - ra - - go - - ni - ma - di so - kki - ka -
ది - - క్కు - ల పొ - గ - - డ - గ - - - అ - క్క - ర - - గొ - - ని - మ - ది సొ - క్కి - క -
தி - - க்கு - ல பொ - க - - ட - க - - - அ - க்க - ர - - கொ - - னி - ம - தி சொ - க்கி - க -

nun - - - go - na - - ni - kka-mū - nī - vē - - - gra - - - kku - na brō - - - - vu tha
నుం - - - గొ - న - - ని - క్కు - మూ - నీ - వే - - - గ్ర - - - క్కు - న బ్రో - - - - వు ధ
னும் - - - கொ - ன - - னி - க்கு - மூ - நீ - வே - - - க்ர - - - க்கு - ன ப்ரோ - - - - வு த

lu - - - - kka-ni - me - ra - sē - - - - - tsa - kka - ta - na - mu - ga - la - - - - -
లు - - - - క్కు - ని - మం - ర - సే - - - - - ర - క్కు - త - న - ము - గ - ల - - - - -
லு - - - - க்கு - னி - மெ - ர - சே - - - - - ர - க்கு - த - ன - மு - க - ல - - - - -

ఒ. పి నెాము ళ్ళా ॥ సీనామూర్తన ॥ పానము యససో ॥ పానము దొరికెను ॥ త్రినాయక పర ॥ మూనంది నీస్వ ॥ గానము శోధాయమానాశ్రములనిల ॥

3. దెాంగి హృదయన నీ ॥ వేగదెయను జన ॥ భాధేయ వర ॥ శ్రీశశయన ॥ ధారుణి ప్రియ ॥ త్యాగరాజనుత ॥ నాగావళుమై ॥ బాగుగ నెలకొన్న ॥

N. B.—The signs { } will be used occasionally to indicate that the signatures are peculiar to Oriental Music.

Mēḷakarta.—Mēcha Kalyāṇi.
మేళకర్త.—మేచకల్యాణి. (65)
மேளகர்த்தா.—மேசகலியாணி.

Rāga.—Hamīrkalyāṇi.
రాగము.—హమీరుకల్యాణి.
இராகம்.—அமீர்கலியாணி.

Tāḷa.—A d i.
తాళము.— ఆది.
தாளம்.—ஆதி.

NĪDĀSĀNU.

నీ ద సా ను.

நீ தா ஸா னு.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 176.

Style of execution. Brillante. Marziale.

Serial No.

(Ārō. SAPAMAPADHANISA.) (Avarō. SANIDHAPAGAMAGARISA.) **(Pa.)** Nī dā - - sā - nu dā - su - - ḍa - na - ni

(ఆరో. సపమపధనిస.) (అవరో. సనిధపగమగరిస.) (ప.) నీ దా - - సా - ను దా - సు - - డ - న - ని

(ஆரோ. சபமபதநிச.) (அவரோ. சநிதபகமகரிச.) (ப.) நீ தா - - ஸா - னு தா - சு - - ட - ன - னி

II III

Nī - - dā - - sā - nu dā - su - ḍa-na-ni - Nī - dā - - sā - nu dā - - su - ḍa-na-ni

నీ - - ద - - సా - ను ద - సు - డ-న-ని - నీ - ద - - సా - ను ద - - సు - డ-న-ని

நீ - - தா - - ஸா - னு தா - சு - ட-ன-னி - நீ - தா - - ஸா - னு தா - - சு - ட-ன-னி

IV V

- Nī - dā - sā - nu dā - - - su - ḍa-na-ni - - Nī - - dā - - sā - ru dā - - su - ḍa - na - ni

- నీ - ద - సా - ను ద - - - సు - డ-న-ని - - నీ - - ద - - సా - ను ద - - సు - డ - న - ని

- நீ - தா - ஸா - னு தா - - - சு - ட-ன-னி - - நீ - - தா - - ஸா - னு தா - - சு - ட - ன - னி

VI VII

Nī-dā - sā - nu dā-su - ḍa-na - - - - ni - - - - pē - rai - - yē - mi - ppha-la-mu - - Nī - dā

నీ-ద - సా - ను ద-సు - డ-న - - - - ని - - - - పే - రై - - యే - మి - ఫ -ల-ము - - నీ - ద

நீ-தா - ஸா - னு தா-சு - ட-ன - - - - னி - - - - பே - ரை - - யே - மி - ப -ல-மு - - நீ - தா

Fin.

- sā - - nu dā - - su - ḍa-na-ni - Nī

- సా - - ను ద - - సు - డ-న-ని - నీ

- ஸா - - னு தா - - சு - ட-ன-னி - நீ

(Anupa.) Pē - da - - sā-da - lan - du - - nī-ku

(అనుప.) పే - ద - - సా-ద - ల - ను - - నీ-కు

(அனுப.) பே - த - - ஸா-த - ல - னு - - நீ-கு

II III

Pē - - - da - - sā - da - lan - - du - - nī-ku Pē - - da - - sā - da - lan - - - du - - nī-ku

పే - - - ద - - సా - ద - ల - - ను - - నీ-కు పే - - ద - - సా - ద - ల - - - ను - - నీ-కు

பே - - - த - - ஸா - த - ல - - னு - - நீ-கு பே - - த - - ஸா - த - ல - - - னு - - நீ-கு

prē - - - ma - - - - lē - - - ka - pō - - ye - - - - Nī - - dā - sā - nu dā - - su

ప్రే - - - మ - - - - లే - - - క - పో - - యె - - - - నీ - - ద - సా - ను ద - - సు

ప్రే - - - మ - - - - లే - - - க - పో - - యె - - - - நீ - - தா - ஸா - னு தா - - சு

- ḍa - na - ni

- డ - న - ని

- ட - ன - னி

(Cha.) Sa-ri - vā - - ri - - - - lō - - - nan - nu - tsau - ka - - - - - jē - -

(చ.) స - రి - వా - - రి - - - - లో - - - న - న్ను - చౌ - క - - - - - జే - -

(ச.) ச - ரி - வா - - ரி - - - - லோ - - - ன் - னு - செள - க - - - - - ஜ - -

- si - - ti - vi - kā - ni ka-ru - ṇim - pa - lē - ka - - ni-du - kar - - - ma - - - ma - nē -

- సి - - తి - వి - కా - ని క - రు - ణిం - ప - లే - క - - ని-దు - క - - - ర్మ - - - ము - నే -

- லி - - தி - வி - கா - னி க - ரு - ணிம் - ப - லே - க - - னி-து - க - - - ர்ம - - - மு - னே -

Go back to 𝄋 and 𝄌 or end with Fin.

- vu - gā - - - ni - - - - Nī - dā - - sā - nu dā - su - ḍa-na-ni - Nī

- వు - గా - - - ని - - - - నీ - ద - - సా - ను ద - సు - డ-న-ని - నీ

- வு - கா - - - னி - - - - நீ - தா - - ஸா - னு தா - சு - ட-ன-னி - நீ

ప. ॥ నీదాసాను దాగుదనని నీకై యేమిళలము ॥ అనుప. ॥ పేదసాదలందు నీకు ప్రేమలేకపోయె ॥ చ. ॥ ౧. ॥ సరివాలో నన్ను చౌకజేసి వికాని
కరుణింపలేక నీదుకర్మమనేపుగాని. ॥ ౨. ॥ రోగములేదాయె రుచిరవాక్కులుపోయె దాసులప్రోచిరివట త్యాగరాజు యిల్లా. ॥

Mēḷakarta.—Mēcha Kalyāṇi.
మేళకర్త.—మేచకల్యాణి. (65)
மேளகர்த்தா.—மேசகலியாணி.

Rāga.—Kalyāṇi.
రాగము.—కల్యాణి.
இராகம்.—கலியாணி.

Tāḷa.—Jampe.
తాళము.—జంపె.
தாளம்.—ஜம்பை.

AMMARĀVAMMA.

అమ్మరావమ్మ.

அம்மராவம்ம.

Music and words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Religioso e con grazia.

(TELUGU WORDS.)

Serial No.

(**Pa.**) Am - ma rā - - vam - ma Am - ma rā - - vam - ma Am - - ma rā - - vam - ma

(అ.) అ - మ్మ రా - - వ - మ్మ అ - మ్మ రా - - వ - మ్మ అ - - మ్మ రా - - వ - మ్మ

(ఎ.) ఆమ్ - మ రా - - వమ్ - మ ఆమ్ - మ రా - - వమ్ - మ ఆమ్ - - మ రా - - వమ్ - మ

Am - ma rā - - vam - ma tu - la - ṣam - ma na-nu pā - lim-pa - vam-ma sa - ta - ta - mu pa-da-mu

అ - మ్మ రా - - వ - మ్మ తు - ల - ష - మ్మ న-ను పా - లిం-ప - వ -మ్మ స - త - తు ప-ద-ము

ఆమ్ - మ రా - - వమ్ - మ తు - ల - షమ్ - మ న-ను పా - లిమ్-ప - వమ్-మ స - త - త - ము ప-త-ము

lē - - - - nam - - mi-nā - nam - - ma rā - - vam - - ma

లే - - - - న - - మ్మి-నా - న - - మ్మ రా - - వ - - మ్మ

లే - - - - నమ్ - - మి-ను - ణమ్ - - మ రా - - వమ్ - - మ

(**Anupa.**) Nem - ma-ti - ni

(అనుప.) నె - మ్మ-ది - ని

(அனுப.) நெம் - ம-தி - னி

nī - - vi - ha - pa - ram - bu lo - sa - gu - du - va - nu-tsu kam-ma-vil - - tu - ni-tan - - ḍri

నీ - - వి - హ - ప - రం - బు లో - స - గు - డు - వ - ను-చు క - మ్మ-వి - - ల్లు - ని-తం - - డ్రి

நீ - - வி - ஹ - ப - ரம் - பு லொ- ஸ - கு - டு - வ - னு-சு கம் -ம-வில் - - து - னி-தன் - - ட்ரி

ka - la - nai - na bā - - ya-ḍa - ṭa

క - ల - నై - న బా - - య-డ - ట

க - ல - னை - ன பா - - ய-ட - ட

(**Cha.**) Nī - mru - du - ta - nu - vu - nu ga - ni

(చ.) నీ - మ్రు - డు - త - ను - వు - ను గ - ని

நீ - ம்ரு - து - த - னு - வு - னு க - னி

nī - pa-ri - ma - ḷa - mu - nu ga-ni nī - ma-hat - va - mu-nu ga - ni nī - - ra-jā - - kshi - -

నీ - ప-రి - మ - ళ - ము - ను గ-ని నీ - మ-హ - త్వ - ము-ను గ - ని నీ - - ర-జా - - క్షి - -

நீ - ப-ரி - ம - ள - மு - னு க-னி நீ - ம-கத் - வ - மு-னு க - னி நீ - - ர-ஜா - - க்ஷி - -

- - - tā - ma - ra - sa - da - ḷa - nēt - - ru **Tyā - ga - rā** - - **zu** - ni mit - ru

- - - తా - మ - ర - స - ద - ళ - నే - త్రు **త్యా** - గ - రా - - **జు** - ని మి - త్రు

- - - தா - ம - ர - ஸ - த - ள - னேத் - - ரு **தியா** - க - ரா - - **ஜு** - னி மித் - ரு

prē-ma-tō - - ṣi - ra - mu - na - nu beṭ - - ṭu - kon - nā - - - ḍa - ṭa

ప్రే-మ-తో - - ష - ర - ము - న - ను బె - - ట్టు - కొ - న్న - - - డ - ట

ப்ரே-ம-தா - - ஷி - ர - மு - ன - னு பெ - - ட் - டு - கொன் - ன - - - ட - ட

Fin.

Mēḷakarta.—Mēcha Kalyāṇi.
Rāga.—Kalyāṇi.
Tāḷa.—Chāpu.

NINNANAVALASINA.

Count by bars. Style of execution. Met. 𝅗𝅥.. = 100. Dolcissimo. *p p*

Serial No.

(**Pa.**) Nin - na-na - va-la-si-na - dē - mi - - - Rā-ma - - nan - na - na - va-le-gā - - kē - - -

mi - - - - -

(**Anupa.**) Kan-na-tan - - ḍri-ni - kan-na-, vēl - - pu-le-va - - run - nā - ru

rā-yā - - - pan - na - ra - ksha-ka - nē - - - -

(**Cha.**) Ka-na - sai - rin - tsa-ni-dur - - ja-nu-la - bhā

sha - ṇa-lē - ka ma-na-sū - na ne-na-ru - na ni-nu zā-chi - nā - nā - A-nu-di-na - mu-na - nu-nē

ni-nu-ga saj - ja-na-sē-va vi-na-ya-mu na-na ni-ja - mu-na-jē - si - nā - nā - - - -

Mēḷakarta.—Hanuma Tōḍi.
మేళకర్త—హనుమతోడి. (8)
மேளகர்த்தா.—ஹனுமதோடி.

Rāga.—Do. Sampūrṇa.
రాగము.—తోడి.
இராகம்.—தோடி.

Tāḷa.—Rūpaka.
తాళము.—రూపకము.
தாளம்.—ரூபகம்.

TAPPIBRATIKI.

తప్పిబ్రతికి.

தப்பிப்ரதிகி.

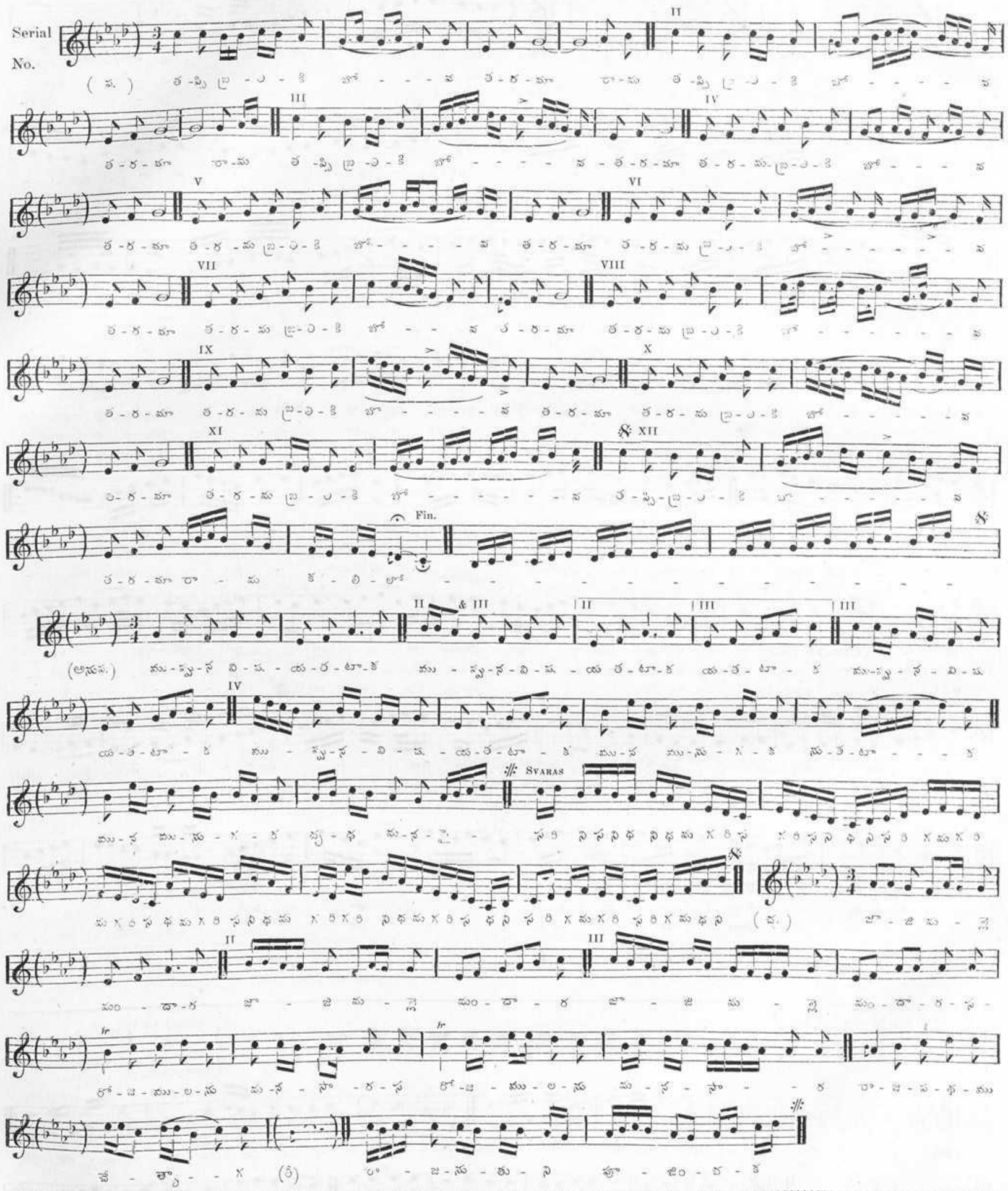
(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 176.

Style of execution. Teneramente e con dolcezza.

Serial No.



(**Pa.**) Tappi bratiki ‖ bōva ‖ taramā rāma ‖ kalilō. (**Anupa.**) Muppuna visha ‖ yataṭāka ‖ munamunugaka ‖ drudha manasai.

(**Cha.**) 1. Kantsumodalu ‖ lōhadhana ‖ kanakamulanu ‖ zūchivisha ‖ mantsunumari ‖ pentsulanutsu ‖ yenchiyaṇ ‖ ṭanimanasai.
2. Nanganār ‖ tsula mānava ‖ yangavastra ‖ mulabāguga ‖ mingurutsula ‖ kaniyanta ‖ rangamunanu ‖ yāṣiṇtsaka.
3. Jājimalle ‖ mandārasa ‖ rōjamulanu ‖ manasāra ‖ rājapathamu ‖ chē **Tyāga** ‖ **rāja**nutuni ‖ pūjintsaka.

(ప.) తప్పిబ్రతికి బోవతరమా రామ కలిలో. (అనుప.) కుప్పన విషయ తటాకమున ముసుగక దృఢమనసై. (చ.) 1. కంచుమొదలు లోహ ధన కనకములను జూచి విషమం
చును మరి పెంచులనుచు మించి యంటనిమనసై. 2. నంగనార్చుల మానవ యంగవస్త్రముల బాగుగ మింగురుచుల కని యంతరంగమునను యాంచక. 3. జాజిమల్లె
మందార సరోజములను మన్నార రాజపథమునే త్యాగరాజనుతుని పూజించక.

(ఒ.) தப்பி ப்ரதிகி போவதரமா ராம கலிலோ. (அனுப.) முப்புன விஷய தடாகமுன முனுக த்ருட மனஸை. (சர.) 1. கன்சுமொதலு லோஹ தன கன
சமுலனு ஜூசி விஷமன்சனு மரி பெஞ்சலனுசு யெஞ்சி யண்—னிமனஸை. 2. நங்கனார்ச்சுல மானவ யங்கவஸ்த்ரமுல பாகுக மிங்குருசுல கனி யந்த
ரங்கமுனனு யாசிஞ்சக. 3. ஜாஜிமல்லெ மந்தார லரோஜமுலனு மனஸார ராஜபதமுசே **தியாகராஜ**நுதுனி பூஜிஞ்சக.

Note.—In the derivative rāga Tōḍi, the note G. ought properly speaking to be entirely omitted, as in the *Svaras* above at ///; but in practice all the melodies sung in Tōḍi fall under the Mēḷakarta or (sampūrṇa) parent rāga. The Music as noted down in this page and the next is nothing more than a bare skeleton, entirely stripped of the inexpressible charm and beauty of the Rāga Tōḍi, which none but those who have heard it sung and have become familiarised with it can fully picture to themselves.

Mēḷakarta.—Hanuma Tōḍi.
Rāga.—Tōḍi.
Tāḷa.—Triputa.

ENDUKUDAYA.

ఎందుకుదయ.

எந்துகுதய.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 100.

Style of execution: Soavissimo e con tenerezza.

Serial No.

(Arō. SARI GAMAPADHANISA.) (Ava. SA NIDHAPAMAGARISA.) (**Pa.**) En-du-ku-da-ya-rā-du-rā śrī-

(అరో. సరిగమపదనిస.) (అవ. సనిధపమగరిస.) (ప.) ఎం-దు-కు-ద-య-రా-దు-రా శ్రీ-

(ஆரோ. சரிகமபதநிச.) (அவ. சநிதபமகரிச.) (ப.) எந்-து-கு-த-ய-ரா-து-ரா ஸ்ரீ-

II

rā-ma-chan-dra nī-ken-du-ku-da-ya-rā-du-rā śrī-

రా-మ-చం-ద్ర నీ-కెం-దు-కు-ద-య-రా-దు-రా శ్రీ-

ரா-ம-சந்-த்ர நீ-கெந்-து-கு-த-ய-ரா-து-ரா ஸ்ரீ-

III Fin.

rā-ma-chan-dra-nī-ken-du-ku-da-ya-rā-du-rā-

రా-మ-చం-ద్ర-నీ-కెం-దు-కు-ద-య-రా-దు-రా-

ரா-ம-சந்-த்ர-நீ-கெந்-து-கு-த-ய-ரா-து-ரா-

II III

(**Anupa.**) San-da-ḍi ya-ni ma-ra-chi-ti-vō San-da-ḍi ya-ni ma-ra-chi-ti-vō San-da-ḍi-ya-ni

(అనుప.) సం-ద-డి య-ని మ-ర-చి-తి-వో సం-ద-డి య-ని మ-ర-చి-తి-వో సం-ద-డి-య-ని

(அனு.) சந்-த-டி ய-னி ம-ர-சி-தி-வோ சந்-த-டி ய-னி ம-ர-சி-தி-வோ சந்-த-டி-ய-னி

IV

ma-ra-chi-ti-vō San-da-ḍi-ya-ni ma-ra-chi-ti-vō in-du-lē-vō-

మ-ర-చి-తి-వో సం-ద-డి-య-ని మ-ర-చి-తి-వో ఇం-దు-లే-వో-

ம-ர-சி-தி-வோ சந்-த-டி-ய-னி ம-ர-சி-தி-வோ இந்-து-லே-வோ-

nī- (**Cha.**) 3. Zā-gē-la yi-di-sa-ma-ya-mē-gā-du jē-si-tē-nē-nē-ga-ti-

నీ- (చ.) 3. జా-గే-ల యి-ది-స-మ-య-మే-గా-డు జే-సి-తే-నే-నే-గ-తి-

நீ- (ச.) 3. ஜா-கே-ல யி-தி-ஸ-ம-ய-மே-கா-து ஜே-ஸி-தே-னே-னே-க-தி-

pa-lu-ka-vay-ya-śrī-rā-ma-nī-vē-gā-ni da-ri-lē-day-yā-dī

ప-లు-క-వ-య్య-శ్రీ-రా-మ-నీ-వే-గా-ని ద-రి-లే-ద-య్యా-దీ

ப-லு-க-வய்-ய-ஸ்ரீ-ரா-ம-நீ-வே-கா-னி த-ரி-லே-தய்-யா-தீ

na-ṣa-raṇ-ya **Tyā-ga-rā-ja**-vi-nu-ta-tā-ra-ka-cha-ri-ta-nī-

న-శ-ర-ణ్య **త్యా-గ-రా-జ**-వి-ను-త-తా-ర-క-చ-రి-త-నీ-

ண-ச-ரண்-ய **தியா-க-ரா**-ஜ-வி-நு-த-தா-ர-க-ச-ரி-த-னீ-

వి.॥ ౧. ఓరని భవనీరధియూరడ్మిసైంప నేరకభయమొందగాపంకజ పత్రపు నీరు విధమ్ముడుగా జూచి జూచి నీరదాభశరీర నిరుపమమ్ముర.॥

౨ సారెకుమర్మపుయా సాగర మనుభవించు వారిచెలిమి నేయనేరక నేను శ్రీరామసగమాయె నిట్టినమజూచి నీరజదళనయన నిన్నిలాప ఘన నీకెం. 3. జాగే etc.

Mēḷakarta.—Hanuma Tōḍi.
Rāga.—Tōḍi.
Tāḷa.—Chāpu.

VĀRIDHĪNĪKU.

Count by bars. Style of execution. Met. 𝅗𝅥.. = 72. Grazioso e con gusto.

Serial No.

II

(**Pa.**) Vā-ri-dhī-nī-ku van-da-na-mo-na-rin-chē vā-ri-dhī-nī-ku van-da-na-mo-na-rin-chē

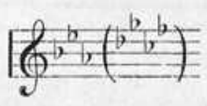
Fin.

vā-ri-dhī- (**Anu.**) Sā-re-ku nī-hru-da-yā-ra-vin-da-mu-na-nu mā-ra-ma-ṇu-ḍu gū-ḍu dā-ri del

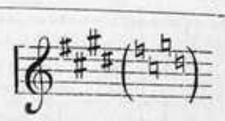
pu-mu nā-tō (**Cha.**) Nā-ye-ḍa da-ya yun-chi sā-ku-mī ye-ḍa-bā-ya-kuṇ-ḍu dā-ri-del-pu-mī mu-ni

dhyē-yu-ni-tō mā-ṭa-ba-lu-ku-mī-yē-yu pā-ya-mai-na-jē-si prā-ṇa-mu-nil-pu-mi

N. B.—The two melodies on this page are written in the key of E and may be executed either in seven flats



or half a tone higher as printed—the 4 sharps of the E clef being cancelled by the four flats of the Rāga Tōḍi:—thus



The key note is therefore on the lowest line of the stave and not on the leger line below it.

Mēḷakarta.—Harikāmbōdhi.
మేళకర్త.—హరికాంభోధి (28)
மேளகர்த்தா.—ஹரிகாம்போதி.

Rāga.—Kāmbōdhi.
రాగము.—కాంభోధి.
இராகம்.—காம்போதி.

Tāḷa.—Ādi.
తాళము.—ఆది.
தாளம்.—ஆதி.

Ō RANGĀSĀYI.

ఓ రంగాశాయి.

ஓ ரங்காசாயி.

(TELUGU WORDS.)

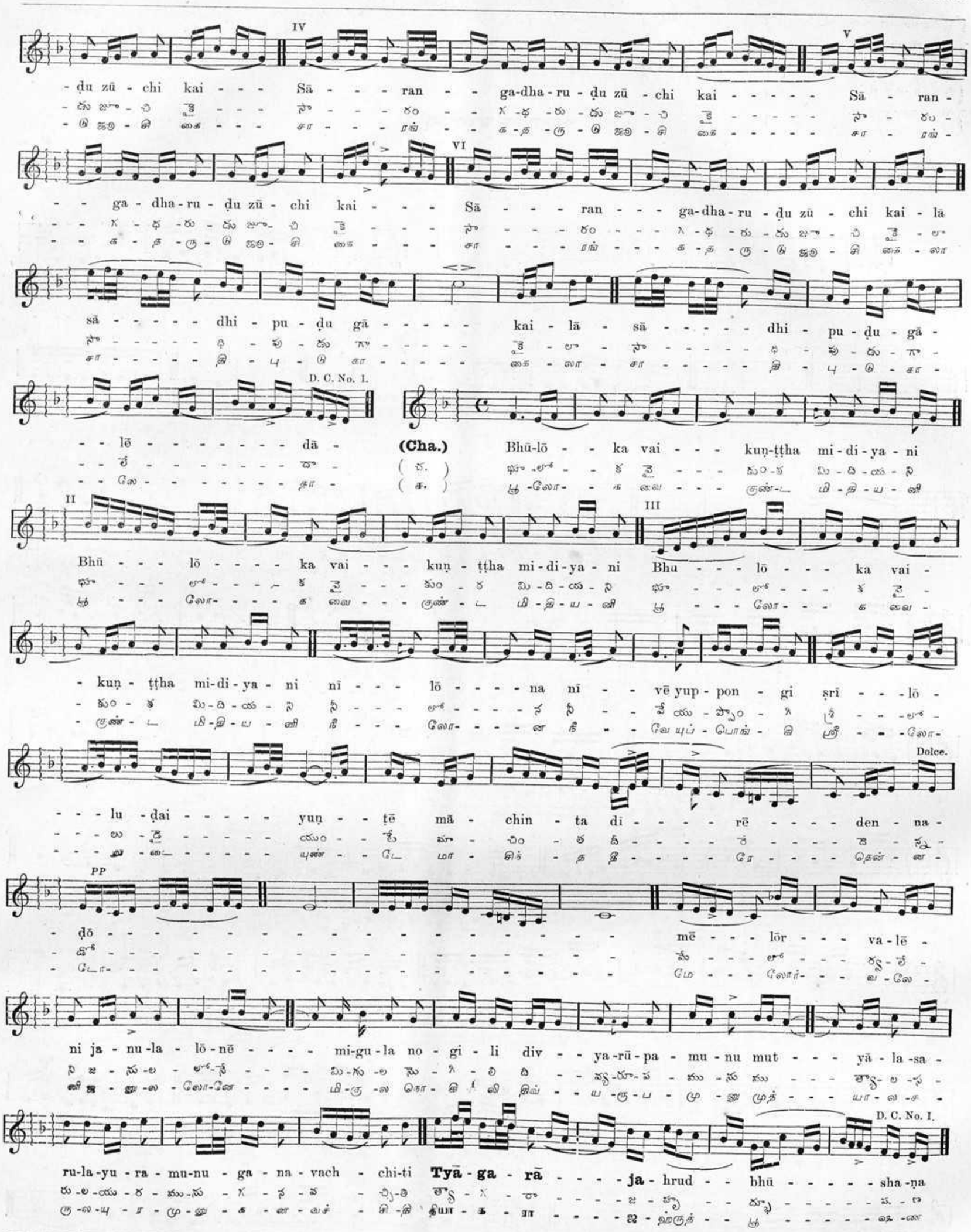
Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 100.

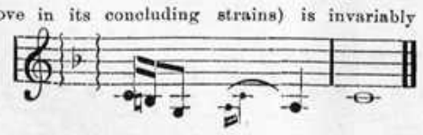
Style of execution Dolce.

(Ārō. Sa ri gamapadhamagapadhasa.) (Avarō. Sanidhapamagarisa nipadhasa.)
(ఆరో. స రి గమపధమగపధస) (అవరో. సనిధపమగరిస నిపధస)
(ஆரோ.ச ரி கமபதமகபத.ச.) (அவ. சநிதபமகரிசநிபதச.)
(Pa.) Ō - - - - - - - Ran - ga -
(ప.) ఓ - - - - - - - ంఓ - న -
(ப.) ஓ - - - - - - - ரங் - க -
ṣā - yi - - ṣā - yi - - Ō - - - - - - - - ran - ga - ṣā - yi - - ṣā - yi - - Ō - - - - -
ran - ga - ṣā - yi - - pi - la - chi - tē O - - - - - - - - - ran - ga - ṣā - yi - - pi - la - chi - tē
rā - dā - - Ō - - - - - - - - ran - ga - ṣā - yi pi - la - chi - tē Ō - ya -
nu - tsu rā - - - - - - rā - dā - - Ō - - - - - - - - ran - ga - ṣā - yi - pi - la - chi - tē
Ō - ya - nu - tsu rā - - - - - - - rā - - - dā - - - Ō - - - - - - - - - ran - ga - ṣā - yi
- pi - la - chi - tē Ō - ya - nu - tsu - rā - - - - - - - - - - - - rā - - - - - - dā - - - Ō - - - -
ran - ga - ṣā - yi - - - -
(Anupa.) Sā - - - - ran - - - - ga - dha - ru - ḍu ri - -
Sā - - - - ran - - - ga - dha - ru - ḍu gū - chi kai - - - - Sā - - - - ran - - - ga - dha - ru

Rāga — Kāmbōdhi. Ō RANGAṢĀYI.—*(Continued.)* **Tyāgarājayya.**


IV
V
- ḍu zū - chi kai - - - Sā - - - ran - - ga-dha-ru - ḍu zū - chi kai - - - - - Sā - ran -
VI
- - ga - dha-ru - ḍu zū - chi kai - - - Sā - - - ran - - - ga-dha-ru - ḍu zū - chi kai - lā
sā - - - - - dhi - pu - ḍu gā - - - - - kai - lā - sā - - - - - dhi - pu - ḍu - gā -
D. C. No. I.
- - lē - - - - - - - dā -
- - లే - - - - - - - దా -
- - లే - - - - - - - తా -
(Cha.)
(చ.)
(క.)
Bhū-lō - - ka vai - - - kuṇ-ṭṭha mi - di - ya - ni
II
III
Bhū - - - lō - - - - ka vai - - - kuṇ - ṭṭha mi-di-ya - ni Bhu - - - lō - - - ka vai -
- kuṇ - ṭṭha mi-di - ya - ni nī - - - lō - - - - na nī - - vē yup - pon - gi śrī - - - lō -
Dolce.
- - - lu - ḍai - - - - - yuṇ - - ṭē mā - chin - ta di - - - - rē - - - - den - na -
PP
- ḍō - - - - - - - - - - - - - - - - mē - - - lōr - - - va - lē -
ni ja - nu - la - lō - nē - - - - mi-gu - la no - gi - li div - - ya-rū - pa - mu - nu mut - - - yā - la - sa -
D. C. No. I.
ru - la - yu - ra - mu - nu - ga - na - vach - chi - ti **Tyā - ga - rā** - - - - **ja** - hrud - - bhū - - - - - sha - ṇa

The penultimate A of the rāga KĀMBŌDHI (which forms an exquisitely beautiful LEADING note to the C above in its concluding strains) is invariably rendered with a shake combined with the C; in the absence of more expressive symbols at present it may be represented thus—;



ప.॥ ఓరంగశాయి పిలిచితే ఓయనుచురారాదా.॥
అ.॥ సారంగధరుడు జూచి వైలాసాధిపుడుగాలేదా.॥
చ.॥ భూలోక వైకుంఠమిదియని నీలోననీవే యుప్పొంగి॥
శ్రీలోలుడై యుంటేమాచింత దీరెదెన్నడో॥
హేలార్వలేని జనులలోనే మిగులనెగిలి దివ్యరూపమునకు॥
త్యాగరాజనుతయరకు నగవచ్చితి త్యాగరాజ హృన్మోహన.॥

Mēḷakarta.—Harikāmbōdhi.
మేళకర్త.—హరికాంభోధి.
மேளகர்த்தா.—ஹரிகாம்போதி.

Rāga.—Ṣahāna.
రాగము.—శహాన.
இராகம்.—சஹான.

Tāḷa.—Rūpaka.
తాళము.—రూపకము.
தாளம்.—ரூபகம்.

RAGHUPATĒRĀMĀ.

రఘుపతేరామా.

ரகுபதேராமா.

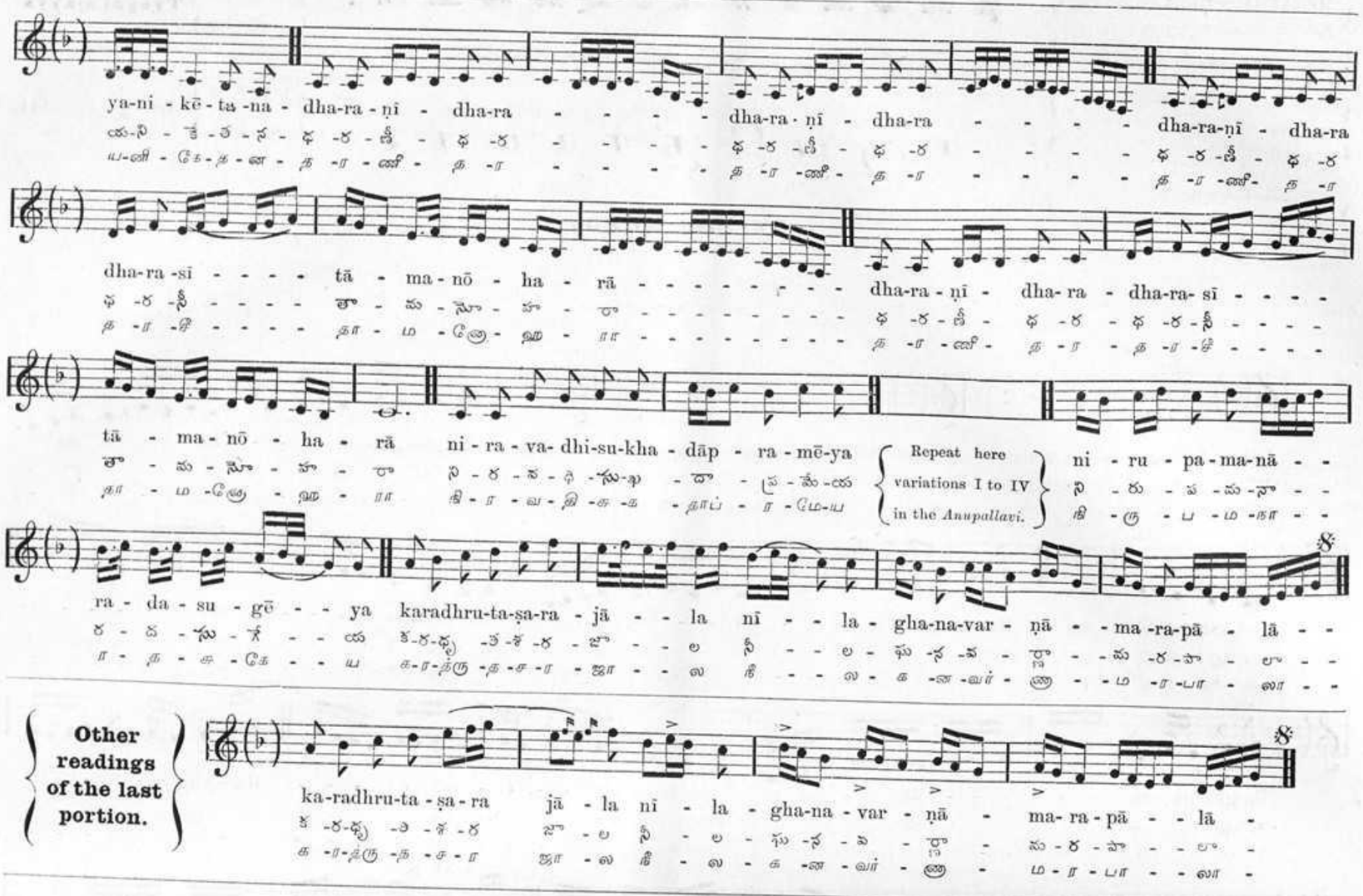
(TELUGU WORDS.)

{Music & words by} **Tyāgarājayya.**

{Count by quavers.} Met. ♪ = 144.

{Style of execution} Dolce.

(Ārō. Sa ri ga mapamadanisa.) (Avarō. Sani dapa magamari ga ri sa.) (Pa.) Ra-ghu-pa - tē - - - - Rā - - - mā -
(ఆరో. స రి గ మ ప మ ద ని స.) (అవరో. స ని ధ ప మ గ మ రి గ రి స.) (ప.) ర -ఘు -ప - తే - - - - రా - - - మా -
(ஆரோ. ச ரி க ம ப ம த நி ச.) (அவரோ. ச நி த ப ம க ம ரி க ரி ச.) (ப.) ர -கு -ப - தே - - - - ரா - - - மா -
rā-ksha-sa-bhī - mā Ra-ghu-pa - tē - - - Rā - - mā - - - - rā - ksha-sa - bhī - - - mā - - - - - - -
ర -క్ష -స -భీ - మా ర -ఘు -ప - తే - - - రా - - మా - - - - రా - క్ష -స -భీ - - - మా - - - - - - -
ர -க்ஷ -ச -பீ - மா ர -கு -ப - தே - - - ரா - - மா - - - - ரா - க்ஷ -ச -பீ - - - மா - - - - - - -
III IV
Ra-ghu-pa - tē - - - - - - - Rā - - mā - rā -ksha-sa-bhī - - - - mā - - - - Ra - ghu-pa - tē - - - -
ర -ఘు -ప - తే - - - - - - - రా - - మా - రా -క్ష -స -భీ - - - - మా - - - - ర - ఘు -ప - తే - - - -
ர -கு -ப - தே - - - - - - - ரா - - மா - ரா -க்ஷ -ச -பீ - - - - மா - - - - ர - கு -ப - தே - - - -
V & VI
- - - Rā - mā - rā - ksha-sa - bhī - - - - - mā - - - - Ra - ghu-pa - tē - - - - - - Rā - mā -
- - - రా - మా - రా -క్ష -స -భీ - - - - - మా - - - - ర -ఘు -ప - తే - - - - - - రా - మా -
- - - ரா - மா - ரா -க்ஷ -ச -பீ - - - - - மா - - - - ர -கு -ப - தே - - - - - - ரா - மா -
V VI Fin. I to V I
rā-ksha-sa-bhī - - - - - - - mā - rā-ksha-sa-bhī - (Anupa.) Bhru-gu-su-ta-ma-da - ha - ra - ṇā - - mu - ni (rī)
రా-క్ష -స -భీ - - - - - - - మా - రా-క్ష -స -భీ - (అనుప.) భృ -గు -సు-త -మ -ద - హ - ర -ణా - - ము - ని (రీ)
ரா-க்ஷ -ச -பீ - - - - - - - மா - ரா-க்ஷ -ச -பீ - (அனுப.) ப்ரு -கு - சு -த -ம -த - ஹ - ர -ணா - - மு - னி (ரீ)
II III IV
(rī) - - - - - - - - (rī) - - - - - - - - - - (rī) - - - - -
(ీ) - - - - - - - - (ీ) - - - - - - - - - - (ీ) - - - - -
(ரீ) - - - - - - - - (ரீ) - - - - - - - - - - (ரீ) - - - - -
V Svaras.
- - - - - - brun - da - van - di-ta-cha-ra-ṇā - Dhapama gā ma rī gari sa ni (sā) sā sa ni ri rī ri pamapā
- - - - - - బృం - ద - వం - ది-త-చ -ర-ణా - ధ ప మ గా మ రీ గ రి స ని (సా) సా స ని రి రీ రి ప మ ప
- - - - - - ப்ருந் - த - வந் - தி-த-ச -ர-ணா - த ப ம கா ம ரீ க ரி ச நி (சா) சா ச நி ரி ரீ ரி ப ம ப
rigamapa rī gamapama dhā nidhapama dhānini sā nisa ri ni sā sa ni ri rī ri ga ma gā gā ri sa ni sa dhā ni sa riri sari nisa pā sa
రిగమప రీ గమపమ ధా నిధపమ ధానిని సా నిస రి ని సా స ని రి రీ రి గ మ గా గారిస నిస ధా నిసరి సరినిస పా స
ரிகமப ரீ கமபம தா நிதபம தாநிநி சா நிசரிநி சா ச நி ரி ரீ ரி க ம கா காரிச நிச தா நிசரிரி சரிநிச பா ச
I to IV I II III
sā pa pā rī gamapa (Cha.) Sa -ra-sī - ru -ha - na - ya - na - (rī) (rī) - - - - (rī) -
సా ప పా రీ గమప (చ.) స -ర -సీ - రు - హ - న - య - న - (రీ) (రీ) - - - - (రీ) -
சா ப பா ரீ கமப (ச.) ச -ர -ஸீ - ரு - ஹ - ன - ய - ன - (ரீ) (ரீ) - - - - (ரீ) -
IV V
- - - - - - (rī) - - - - - - - - - Sa - ra - sī - ru - ha - na-ya - na - -
- - - - - - (ీ) - - - - - - - - - స -ర -సీ - రు - హ - న -య -న - -
- - - - - - (ரீ) - - - - - - - - - ச -ர -ஸீ - ரு -ஹ - ன -ய -ன - -
VI
(rī) - - - - - - - - - Sa -ra - sī - ru -ha - na - ya - na - - - saj - ja - na- hru - da
(ీ) - - - - - - - - - స -ర -సీ - రు -హ - న - య - న - - - స - జ్ఞ - న- హృ - ద
(ரீ) - - - - - - - - - ச -ர -ஸீ - ரு -ஹ - ன - ய - ன - - - ஸ - ஜ்ஞ - ன- ஹ்ரு - த


ya-ni - kē - ta - na - dha-ra - ṇī - dha-ra - - - - dha-ra - ṇī - dha-ra - - - - dha-ra-ṇī - dha-ra
ధ-ర-ణీ - ధ-ర - - - - ధ-ర-ణీ - ధ-ర - - - - ధ-ర-ణీ - ధ-ర
ய-னி - கே-த-ன - த-ர-ணீ - த-ர - - - - த-ர-ணீ - த-ர - - - - த-ர-ணீ - த-ர
dha-ra-sī - - - - tā - ma-nō - ha - rā - - - - - - - - dha-ra-ṇī - dha-ra - dha-ra-sī - - - -
ధ-ర-సీ - - - - తా - మ-నో - హ - రా - - - - - - - - ధ-ర-ణీ - ధ-ర - ధ-ర-సీ - - - -
த-ர-சீ - - - - தா - ம-னோ - ஹ - ரா - - - - - - - - த-ர-ணீ - த-ர - த-ர-சீ - - - -
tā - ma-nō - ha - rā ni-ra-va-dhi-su-kha-dāp - ra-mē-ya ni - ru - pa-ma-nā - -
తా - మ-నో - హ - రా ని-ర-వ-ధి-సు-ఖ - దా - ప్ర-మే-య ని - రు - ప-మ-నా - -
தா - ம-னோ - ஹ - ரா நி-ர-வ-தி-சு-க - தாப் - ர-மே-ய நி - ரு - ப-ம-நா - -
Repeat here variations I to IV in the *Anupallavi.*
ra - da - su - gē - - ya karadhru-ta-ṣa-ra - jā - - la nī - - la - gha-na-var - ṇā - - ma-ra-pā - lā - -
ర - ద - సు - గే - - య క-ర-ధృ-త-శ-ర - జా - - ల నీ - - ల - ఘ-న-వ - ర్ణా - - మ-ర-పా - లా - -
ர - த - சு - கே - - ய க-ர-த்ரு-த-ச-ர - ஜா - - ல நீ - - ல - க-ன-வர் - ணா - - ம-ர-பா - லா - -

Other readings of the last portion.

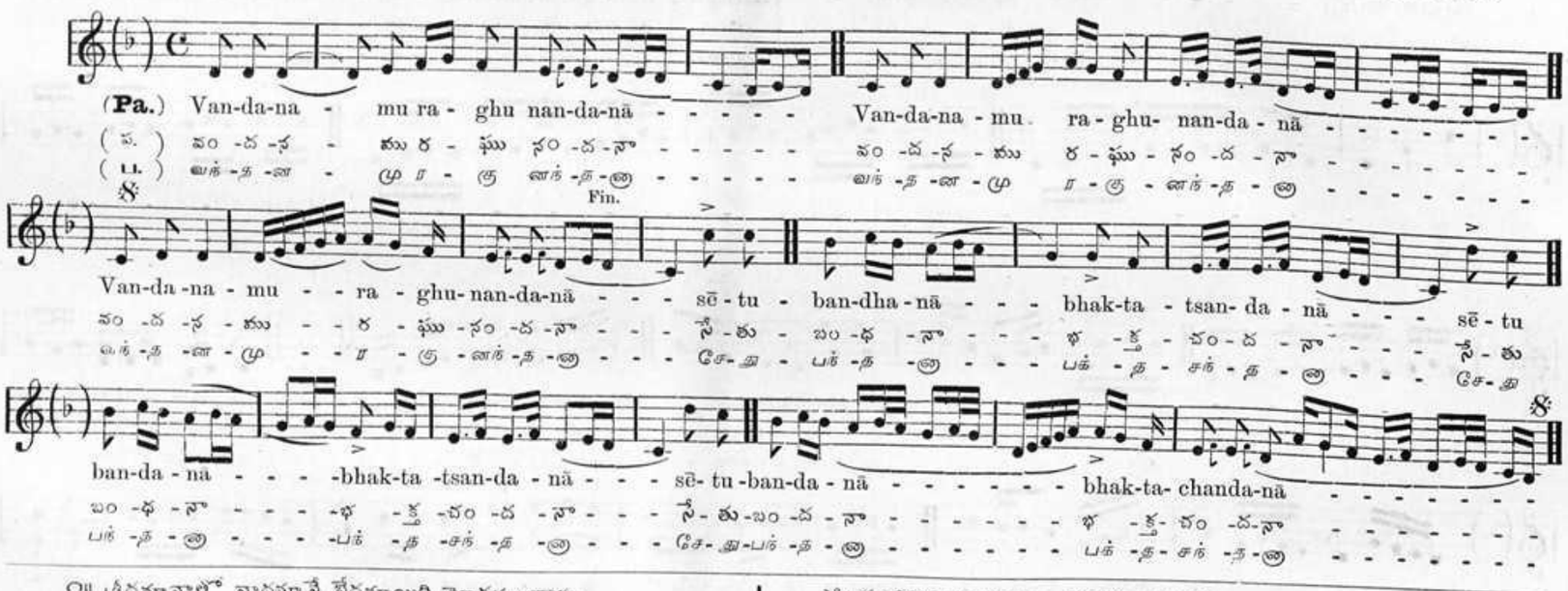
ka-radhru-ta-ṣa-ra jā - la nī - la - gha-na-var - ṇā - ma-ra-pā - - lā -
క-ర-ధృ-త-శ-ర జా - ల నీ - ల - ఘ-న-వ - ర్ణా - మ-ర-పా - - లా -
க-ர-த்ரு-த-ச-ர ஜா - ல நீ - ல - க-ன-வர் - ணா - ம-ர-பா - - லா -

౨. తరుణారుణనిభచరణా తపనవంశవిభూషణ వరుణాలయమదదమన వారణావన కరుణాకరగిరిశచాప ఖండననిర్జితతాప పరిపూర్ణావతార పరధామినీదూర॥
3. హరిహయపంకజభవనుత పురవైరిపరాశరహిత నరవరవేషా తారకనామధేయ స్వరజితఘనరవపరేశ శతభాస్కరసంకాశ పరిపాలిత త్యాగరాజ పాహిభక్తసమాజా॥

Rāga.—Ṣahāna.
Tāḷa.—Ādi.

VANDANAMU.

Count by quavers. Style of execution. Met. ♪ = 144. Dolce.

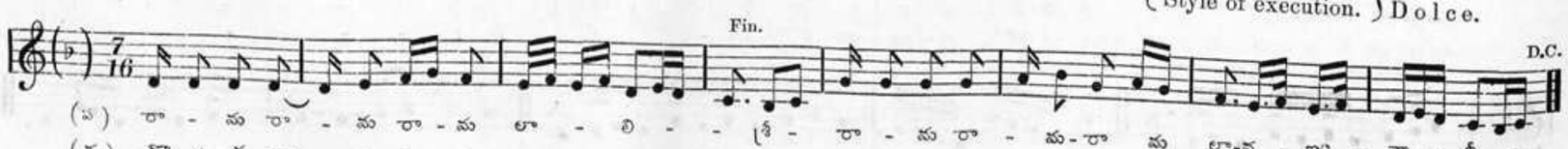

(Pa.) Van-da-na - mu ra - ghu nan-da-nā - - - - - Van-da-na - mu ra - ghu- nan-da - nā - - - - - - -
(ప.) వం-ద-న - ము ర - ఘు నం-ద-నా - - - - - వం-ద-న - ము ర - ఘు - నం-ద - నా - - - - - - -
(ப.) வந்-த-ன - மு ர - கு னந்-த-னா - - - - - வந்-த-ன-மு ர-கு - னந்-த - னா - - - - - - -
Fin.
Van-da-na - mu - - ra - ghu-nan-da-nā - - - sē-tu - ban-dha-nā - - - bhak-ta - tsan-da - nā - - - sē-tu
వం-ద-న - ము - - ర - ఘు-నం-ద-నా - - - సే-తు - బం-ధ - నా - - - భ - క్త - చం-ద - నా - - - సే-తు
வந்-த-ன-மு - - ர - கு-னந்-த-னா - - - சே-து - பந்-த - னா - - - பக்-த - சந்-த - னா - - - சே-து
ban-da - nā - - - -bhak-ta -tsan-da - nā - - - sē- tu -ban-da - nā - - - - - - - bhak-ta- chanda-nā - - - - - - -
బం-ధ-నా - - - -భ - క్త-చం-ద - నా - - - సే-తు-బం-ద - నా - - - - - - - భ - క్త-చం-ద-నా - - - - - - -
பந்-த-னா - - - -பந் - த - சந்-த - னா - - - சே-து-பந்-த - னா - - - - - - - பக்-த-சந்-த-னா - - - - - - -

౧॥ శ్రీదమానాతో వాదమానే భేదమాయిది మోదమా రామ.
౨॥ శ్రీరమాహృచ్చారమాబ్రోప ధారమారాయ ధారమా.
3॥ వింటినినమ్ముకొంటిని శరణంటిని రమ్మంటినిరామ.
౪॥ ఓడనుభక్తి వీడనుఒరుల వేడను నీవాడను రామ.
౫॥ కమ్మనివిడ మిమ్మనివరము కొమ్మనిపలుకురమ్మని రామ.
౬॥ న్యాయమానీకా దాయమాయింక హేయమాముని గేయమా రామ.
౭॥ క్షేమముదివ్య ధామమునిత్య నేమమురామ నామమురామ.
౮॥ వేగరాకరుణా సాగరాశ్రీ త్యాగరాజ హృదయాగారా రామ.

Rāga.—Ṣahāna.
Tāḷa.—Chāpu.

RĀMA RĀMA RĀMA LĀLI.

Count by bars. Style of execution. Met. ♩.. = 144. Dolce.


Fin.
D.C.
(ప) రా - మ రా - మ రా - మ లా - లి - - శ్రీ - రా - మ రా - మ-రా మ లా-వ - ణ్య - శా - లీ -
(చ.) దొ-ర-క రా - ని-ని - ధి - రా - రా - - రామ - దొర - కు-దొ - ర - పు-నీ పు తొట్ల - లో - రా - రా -

౨. వరమైననాపట్టిరారావరసురులకునరుదైనసుందరరారా.
3. తొలిజేసిననోముఫలమారామఇలనువెలయుమాయినకులధనమా.
౪. కలకలమనిరాపుచెంతఆకలికొంటివోలేకకరుణాస్వాంతా.
౫. మదగజగమననాసామి ఓసదయుడనీలోనిజాలిదెల్పేమి.
౬. సరిబాలులాడరమ్మనిరి ఆడి వరదనీపురావద్దుపొమ్మనిరి.
౭. ఎవరునిన్నుఏమనిరి రాఘవనీయెడతప్పకనిరావద్దనిరి.
౮. కనులుమూసియాడినారే కర మునకణగనినేత్రమనిఖసరేరే.
౯. కలువరేకులనుబోలు కనులు కలగనేలనన్నుకన్నదయాళో.
౧౦. తేటకన్నులనుమూసేరు నా తోటివారులెల్లతోవద్దనేరు.
౧౧. నుదుటనుశ్రమజలమేలా ఆ కథయేమిదెలుపవేకరుణాలవాలా.
౧౨. చింతచేదాగుదువేరే మేని కాంతి చేతగిలితేకర్మమనేరే.
౧3. ముత్యాలసరులచిక్కేమి ఓ సత్యసంధపాదసరులనుక్కేమి.
౧౪. ముదమునసేపట్టువేళ నా పదమునవ్రాలేరుపలుమారేవేళ.
౧౫. నిన్నేమనిపిల్చుకొనిరీ రామ మన్ననతోఏమనియెంచుకొనిరీ.
౧౬. బాగసాక్షికమ్మనిరీ వర త్యాగరాజనుతదైవమాయనిరీ.

N.B.—The serial numbers in column 5 are subject to alteration, according to the requirements of Music-Printing.

First words. 1	No. of Mēḷa karta. 2	Rāga. 3	Tāḷa. 4	Serial No. 5	Page. 6
A.					
Abhimānamu lēdēmi † † ...	20	Mānji	Chāpu	674	
Aḍigi sukhamu ...	22	Madhyamāvati	Chāpu	220	
Aḍugu varamula nichēnu ...	29	Ārabhi	»	503	
Alaka lalla ...	22	Madhyamāvati	Tripuṭa	219	
Alla kallōla † ...	15	Saurāshṭra	Ādi	118	
Amba ninnu * * ...	29	Ārabhi	Ādi	492	
Amma dharmasam vardhani ...	29	Aṭāṇā	Ādi	519	
Amma rāvamma ...	65	Kalyāṇi	Jampe	657	
Anādhuḍanu gānu ...	20	Jangala	Ādi	183	
Anduṇḍakanē ‡ ...	45	Ṣubha Pantuvarāḷi	Chāpu	610	
Anupama guṇāmbudhi ...	29	Aṭāṇā	Jampe	513	
Anurāgamu lēni ...	64	Sarasvati	Rūpaka	642	
Anyāyamu sēyakara ...	22	Kāpi	Ādi	245	
Aparādhamu ...	4	Rasāvaḷi	»	3	
Appa rāma bhakti ...	45	Ṣubha Pantuvarāḷi	Rūpaka	613	
Aṭaḍē dhanyuḍu † † ...	22	Kāpi	Chāpu	246	
Aṭlā balukudu ...	29	Aṭāṇā	Ādi	520	
Ā.					
Āḍa mōḍi galada ...	26	Chārukēṣi	Dēṣādi	308	
Āḍa vāru lella † ...	28	Yadukulakāmbōdhi	Chāpu	357	
Ādaya śriraghuvara ...	8	Āhiri	Ādi	57	
Ānandamānanda ‡ ...	20	Bhairavi	»	161	
Ānanda sāgaramī ...	29	Garuḍadhvani	Dēṣādi	507	
Āra gimpavē ...	8	Tōḍi	Rūpaka	24	
B.					
Baḍalika dīra ...	20	Rīti gaula	Ādi	168	
Bāgāyanayya ...	41	Chandra jīōti	»	597	
Bālē bālendu ...	20	Rīti gauḷa	»	165	
Banṭu rīti koluviyya ...	60	Hamsanāda	Dēṣādi	636	
Baṭṭi viḍavarādu ...	22	Manjari.	Ādi	232	
Bhajana parula ...	28	Suraṭi	Rūpaka	345	
Bhajana sēya rāda ...	29	Aṭāṇā	»	511	
Bhajana sēyavē ...	65	Kalyāṇi	»	662	
Bhaja rāmam satatam † † ...	22	Husēni	Ādi	242	
Bhajarē bhajamā ...	29	Kannaḍa	Chāpu	524	
Bhajarē raghuviram † † ...	65	Kalyāṇi	»	663	
Bhakti bitsamiyyavō ...	29	Śankarābharaṇa	Rūpaka	450	
Bhaktuni chāritramu ...	29	Bēgaḍa	Ādi	545	
Bhavanuta * * ...	28	Mōhana	»	431	
Bhuvinidāsuḍanē ...	22	Śrīranjani	Dēṣādi	236	
Brindāvana lōla ...	8	Tōḍi	Rūpaka	16	
Brōchē vārevarē ...	22	Śrīranjani	Ādi	235	
Brōva bhāramā ...	28	Bahudhāri	»	405	
Buddhi rādu ...	29	Śankarābharaṇa	Chāpu	449	
C.					
Chaḍē budhi mānurā ...	29	Aṭāṇā	Ādi	515	
Chakkani rāja * * ...	22	Kharaharapriya	Madhyādi	201	
Chala mēlarā ...	20	Mārgahindōḷa	Dēṣādi	182	
Challaga nātō ...	16	Vēgavāhini	Ādi	141	
Challarē rāma ‡ ¶ ...	8	Āhiri	Chāpu	59	
Chālakallalāḍu * * ...	29	Ārabhi	Ādi	495	
Chālu chālu † ...	15	Sāvēri	Chāpu	88 d	
Cheliminijalajātchu ‡ ...	28	Yadukulakāmbōdhi	Ādi	358	
Chentanē sadā ...	28	Kuntala varāḷi	Dēṣādi	366	
Chērarāvadēmira * * ...	20	Rīti gauḷa	»	167	
Chētulāra śringāramu ...	22	Kharaharapriya	Ādi	198	
Chinna nāḍenā ...	22	Kaḷānidhi	Dēṣādi	231	
Chintistunnāḍe ...	22	Mukhāri	Ādi	288	
Chitra ratna mayā ...	22	Kharaharapriya	»	206	
D.					
Dalachi nantanē ...	22	Mukhāri	Ādi	287	
Daṇḍamu peṭṭēnurā ...	28	Balahamsa	»	361	
Daridāpulōka ...	15	Sāvēri	Dēṣādi	91	
Daya jūchuṭakidi ...	35	Gāna vārthi	Ādi	574	
Daya lēni bratukēmi ...	22	Nāyaki	Jampe	268	
Dayarāni dayarāni ‡ ...	28	Mōhana	Ādi	433	
Daya sēyavayya ‡ ...	28	Yadukulakāmbōdhi	»	353	
Dāchukō valena ...	8	Tōḍi	Jampe	9	
Dārini delusu koṇṭi ...	29	Śuddha Sāvēri	Ādi	539	
Darśanamu sēya ...	28	Kēdāra gauḷa	Jampe	337	
Dāśarathē dayā śaradhē ...	11	Kōkila priya	Dēṣādi	72	
Dāśarathē nī ruṇamu ...	8	Tōḍi	»	14	
Dēhi tava pada ...	28	Śahāna	Ādi	424	
Dēvādi dēva ...	15	Sindhurāmakriya	Dēṣādi	125	
Dēva rāma rāma ...	15	Saurāshṭra	Rūpaka	124	
Dēvi śrī tulaśamma ...	15	Māyā māḷava gauḷa	Ādi	80	
Dhyānamē varamaina ...	8	Dhanyāsi	»	64	
Dinamaṇi vamśa ...	28	Harikāmbōdhi	»	313	
Dorukunā yani surulu ‡ ...	8	Tōḍī	Jampe	26	
Dorukunā yiṭu vaṇṭi * * ...	29	Bilahari	Ādi	530	
Duḍuku gala nannē * ...	15	Gauḷa	»	100	
Durmārga charādhamu ...	59	Ranjani	Rūpaka	634	
Dvaitamu sukhamā ...	20	Rīti gauḷa	Ādi	166	
E.					
Eduṭa nilachitē ...	29	Śankarābharaṇa	Ādi	447	
Endarō mahānubhāvulu'* ...	22	Śrīrāgam	»	209	
Endu dāginādō * * ...	8	Tōḍi	Chāpu	7	
Endukaugilintu ...	20	Śuddha dēśi	Ādi	163	
Endukī chalamu ...	29	Śankarābharaṇa	Tripuṭa	446	
Endukō bāga ...	28	Mōhana	Ādi	430	
Endukō nī manaserunga ...	65	Kalyāṇi	»	667	
Enduku dayarādu ...	8	Tōḍi	Tripuṭa	20	
Enduku nirdaya § ...	28	Harikāmbōdhi	Dēṣādi	317	
Enduku peddala ...	29	Śankarābharaṇa	»	445	
Enduṇḍi veḍalitivō ...	22	Darbār	Tripuṭa	258	
Ennaḍō ratchinchitē ...	15	Saurāshṭra.	»	122	
Ennaḍu jūtunu ...	16	Kaḷāvati	Ādi	139	
Ennaga manasuku rāni ‡ ...	28	Nīlāmbari	»	383	
Ennāḷḷu nī dōva † † ...	22	Kāpi	Chāpu	248	
Ennāḷḷu tirigēdi ...	22	Māḷavaśrī	Ādi	213	
Enta bhāgyamu ...	64	Sāranga	Dēṣādi	649	
Enta muddō enta sogasō ...	16	Bindumālini	Ādi	137	
Enta nērchina ...	20	Śuddha dhanyāsi	Dēṣādi	291	
Entaninē varnintunu ...	22	Mukhāri	Rūpaka	314	
Entanuchunu varnintunu ‡ ...	15	Saurāshṭra	Chāpu	388	
Enta pāpi naiti ‡ ...	15	Gauḷipantu	»	120	
Entarāni ...	28	Harikāmbōdhi	Madhyādi	133	
Enta vēḍukondu ...	28	Sarasvatimanōhari	Dēṣādi	388	
Eṭa dorikitivō ...	17	Bhōgavasanta	Ādi	153	
Eṭula brōtuvō ...	16	Chakravākam	Tripuṭa	135	
Eṭula kāpāḍu ...	8	Āhiri	»	85	
Eṭulaina bhakti ...	28	Sāma	Chāpu	401	
Evaraina lērā ...	22	Siddha sēna	Dēṣādi	281	
Evarani nirṇayinchirirā ...	22	Kharaharapriya	Ādi	208	
Evarichchirira * * ...	22	Madhyamāvati	»	216	
Evarikaiyavatāramu ...	22	Dēvamanōhari	Chāpu	284	
Evarimāṭa yinnāvō * * ...	28	Kāmbōdhi	Ādi	327	
Evaritō nē delpudu ...	5	Mānavati	Dēṣādi	4	
Evaru teliya † † ...	8	Punnāga varāḷi	Chāpu	37	
Evaru teliyanu ...	8	Tōḍi	Rūpaka	11	
Evarurā ninuvinā ...	28	Mōhana	Chāpu	428	
Evvarē rāmayya ...	33	Gāngēya bhūshaṇi	Dēṣādi	568	
Evvaru manaku † ...	29	Dēvagāndhāri	Ādi	487	
Ē					
Ēdāri sancharintu ...	61	Śrūti ranjani	Dēṣādi	638	
Ēhitrijagadīśa ...	64	Sāranga	Chāpu	646	
Ēmandunō vichitramu ...	2	Śrīmaṇi	Dēṣādi	1	
Ēmani māṭāḍitivo ...	8	Tōḍi	Ādi	19	
Ēmani pogaḍu dura ...	24	Vīra vasanta	»	304	
Ēmani vēgintunē ‡ ...	22	Husēni	»	243	
Ē mānatichchēvo ...	28	Śahāna	Rūpaka	423	
Ēmi chēsitē nēmi † † ...	8	Tōḍi	Chāpu	22	
Ēmi dōva balkuma ...	64	Sāranga	Ādi	647	
Ēmi nēramu nannu brōva ...	29	Śankarābharaṇa	Ādi	444	
Ēnāṭi nōmu ‡ ...	20	Bhairavi	»	155	
Ē nōmu nōchitimo † ...	8	Punnāga varāḷi	Rūpaka	38	
Ē panikō janminchitē ...	8	Asāvēri	»	49	
Ē pāpamu jēsitira * * ...	29	Aṭāṇā	Tripuṭa	512	
Ē rāṇuni ...	14	Vakuḷabharaṇa	»	76	
Ētāvuna nērchitivo ...	28	Yadukulakāmbōdhi	Ādi	355	
Ētāvunara ...	65	Kalyāṇi	»	658	
Ēṭi yōchanulu jēsēvurā ...	21	Kiraṇāvali	Dēṣādi	192	
Ēvaramaḍugudurā ...	65	Kalyāṇi	Rūpaka	660	
Ēvidaṇu ...	65	Do.	Ādi	669	
G.					
Gandhamu buyyaru † ...	8	Punnāga varāḷi	Ādi	41	
Gata mōha śrita pāla † † ...	29	Śankarābharaṇa	Rūpaka	455	
Gaṭṭigānu nanu ...	29	Bēgaḍa	»	552	

* One of the 5 principal melodies styled "Pancharatna" which contain from 8 to 10 charaṇas with different Music for each stanza, in rather difficult time.

† One of the 21 melodies constituting the "Naukā charitra."

‡ One of the 45 melodies constituting the "Bhakti vijaya."

§ One of the 10 ordinary melodies in which the charaṇas are adapted to different Music for each stanza.

‖ One of the melodies designated "Mangaḷa" usually sung at the end of each "Bhajana."

¶ One of the melodies designated "Hechcharika" or "Pavvaḷimpu" and sung on marriage occasions.

* * One of the great masterpieces of Tyāgarājayya, abounding in "sangaṭis" or variations.

† † One of the simple melodies, styled "Divya nāmāvaḷi," which contain generally a large number of stanzas, with the same Music, but with deep devotional sentiment.

69

N.B.—The serial numbers in column 5 are subject to alteration, according to the requirements of Music-Printing.

First words. 1	No. of Mēḷa karta. 2	Rāga. 3	Tāḷa. 4	Serial No. 5	Page. 6
Gāra vimpa rāda ...	8	Ghaṇṭa	Rūpaka	50	
Ghumu ghumu † ...	15	Saurāshṭra	Chāpu	119	
Giripai nelakonna * * ...	28	Ṣahāna	Ādi	415	
Giri rāja sutā ...	28	Bangāḷa	Dēśādi	393	
Gītārthamu ...	28	Suraṭi	Madhyādi	346	
Gñānamosaga rāda ...	46	Shaḍvidha mārgaṇi	Rūpaka	614	
Graha balamēmi ...	15	Rēvagupti	Dēśādi	102	
Guru lōka eṭuvaṇṭi ...	23	Gauri manōhari	Jampe	301	
H					
Hari dāsulu veḍalē † † ...	65	Yamunā kalyāṇi	Ādi	675	
Hari hari ni yokka † ...	8	Punnāga varāḷi	„	40	
Hari yanu vāri ...	8	Tōḍi	„	6	
Hechcharikagārāra ¶ ...	28	Yadukulakāmbōdhi	Jampe	352	
I					
Idē bhāgyamu ...	29	Kannaḍa	Tripuṭa	525	
Idi nīku mēra ...	8	Punnāga varāḷi	Ādi	36	
Idi samayamurā ...	34	Chāyā nāṭa	„	570	
Ika kāvalasina dēmi ...	28	Balahamsa	„	364	
Ilalō praṇatārti ...	29	Aṭāṇā	„	514	
Ina vaṃśamandu ¶ ...	28	Kēdāra gauḷa	Jampe	336	
Indukā ī tanuvu † † ...	22	Mukhāri	Chāpu	289	
Indukā ī tanuvu ‡ ...	8	Punnāgavarāḷi	„	42	
Indukā puṭṭinchitivi ...	20	Bhairavi	Ādi	154	
Indukēmi sētu † ...	39	Varāḷi	Chāpu	590	
Inka dayarā kuntō ...	28	Nārāyaṇa gauḷa	Ādi	377	
Inka yōchana ...	8	Ghaṇṭa	„	53	
Innāḷḷu dayarākunna ...	28	Nārāyaṇa gauḷa	Chāpu	376	
Innaḷḷu nannēli ...	8	Ghaṇṭa	Tripuṭa	51	
Intakanna delpa ...	15	Sāvēri	Chāpu	86	
Intakannānanda ...	29	Bilahari	Rūpaka	533	
Intanuchu varṇimpa ...	15	Guṇḍa kriya	Ādi	104	
Ipuḍaina nanu ‡ ...	29	Ārabhi	Chāpu	502	
Itara daivamula valla ...	28	Chāyātaraṅgiṇi	Rūpaka	389	
Īmahini nīsamāna ...	29	Dēvagāndhāri	Ādi	480	
Īśa pāhi † † ...	65	Kalyāṇi	Rūpaka	670	
Ī vasudha nī ...	28	Ṣahāna	Ādi	421	
J					
Jagadānandaka * ...	36	Nāṭa	Ādi	577	
Jalaka māḍu vēḷa † ...	15	Saurāshṭra	Chāpu	117	
Jaya mangaḷam ¶ ...	28	Mōhana	Jampe	436	
Jaya mangaḷam ¶ ...	22	Madhyamāvati	Chapu	225	
Jaya jaya śrīraghu † † ...	15	Gauri	Ādi	107	
Jānaki nāyaka ‖ ...	8	Dhanyāsi	„	67	
Jānakī ramaṇa ...	8	Śuddha sīmanti	„	56	
Jō jō sītārām † † ...	15	Sāvēri	Chāpu	83	
Jēsina della * * ...	8	Tōḍi	Ādi	10	
Jō jō raghukula ¶ ...	20	Riti gauḷa	„	174	
Jūtāmu rārō † ...	22	Kāpi	Chāpu	253	
Jūtāmu rārō suda ...	29	Ārabhi	Rūpaka	491	
K.					
Kaḍa tērarādā ...	8	Tōḍi	Dēśādi	17	
Kadalō vāḍu ...	28	Nārāyaṇa gauḷa	Ādi	378	
Kaddanna vāriki * * ...	8	Tōḍi	„	15	
Kaḷala nērchina ...	50	Dīpaka	Dēśādi	624	
Kaligiuṇṭē kadā ...	21	Kiravāṇi	Ādi	190	
Kali narulaku ...	28	Kuntala varāḷi	Dēśādi	367	
Kamalāptakula ...	22	Brindāvanasāranga	„	278	
Kana kanaruchira * ...	39	Varāḷi	Ādi	587	
Kanna talli ...	15	Sāvēri	„	89	
Kanna taṇḍrināpai ...	22	Dēvamanōhari	Dēśādi	282	
Kaṇṭa jūḍumī ...	63	Latāṅgi	„	640	
Kaṇṭa kula nammanēra † † ...	15	Sāvēri	Chāpu	88	
Kanu gonu sankhyamu ...	22	Nāyaki	Rūpaka	267	
Kanulu tākini ...	21	Kalyāṇa vasanta	Rūpaka	193	
Karmamē balavaṇṭa ...	15	Sāvēri	Chāpu	96	
Kāla haraṇa mēlarā ...	29	Śuddha sāvēri	Rūpaka	540	
Kāru bāru ...	22	Mukhāri	Ādi	293	
Karuṇā jelathē ...	28	Kēdāragauḷa	Chāpu	329	
Karuṇā jelathē dāsarathē † † ...	15	Nādanāmakriya	Ādi	105	
Karuṇa jūḍavamma ...	8	Tōḍi	„	27	
Karuṇā rasākshāya ...	8	Ghaṇṭa	Jampe	54	
Kaṭṭu jēsināvu ...	29	Aṭāṇā	Ādi	516	
Kāru vēlpu * * ...	65	Kalyāṇi	„	625	
Karuṇā samudra ...	29	Dēvagāndhāri	„	483	

First words. 1	No. of Mēḷa karta. 2	Rāga. 3	Tāḷa. 4	Serial No. 5	Page. 6
Kāsichchēdō ...	15	Gauḷipantu	Ādi	310	
Koluvai unnāḍē * * ...	20	Naṭa bhairavi	„	153	
Koluvai unnāḍē ...	29	Dēvagāndhāri	„	477	
Koluvamaregada * * ...	8	Tōḍi	„	13	
Koniyāḍē nāyeḍa ...	28	Kōkiladhvani	„	412	
Kōrisēvimparārē ...	22	Kharaharapriya	„	200	
Kōrivachchitinayya † † ...	29	Bilahari	„	534	
Kōṭinadulu ...	8	Tōḍi	„	29	
Kripa jūchuṭaku ...	28	Chāyātaraṅgiṇi	„	390	
Krishṇā mākēmi † ...	8	Punnāga varāḷi	Chāpu	39	
Kshiṇamai tiruga ...	22	Mukhāri	Madhyādi	292	
Kshirasāgara sayana ...	29	Dēvagāndhāri	Ādi	485	
Kshirasāgara vihārā ¶ ...	20	Ānanda bhairavi	Jampe	476	
Kulabirudu ...	22	Dēvamanōhari	Rūpaka	283	
Kuvalayadaḷa ...	28	Nāṭakuranji	Ādi	403	
L.					
Lakshaṇamulu ...	29	Śuddha sāvēri	Ādi	541	
Lāli lāli yani ¶ ...	28	Harikāmbōdhi	„	318	
Lāli yūgavayya ¶ ...	28	Kēdāragauḷa	Rūpaka	339	
Lāli yūgavē ¶ ...	28	Nilāmbari	„	384	
Lāvaṇya rāma ...	22	Pūrṇasadjam	„	280	
Lēkanā ninnu ...	8	Asāvēri	Ādi	43	
Lōmidelpa ...	40	Navanitam	„	592	
Lōkāvana ...	29	Bēgaḍa	„	544	
M.					
Madilōna yōchana ...	29	Kōlāhalam	Dēśādi	468	
Mājāniki ...	28	Kāmbōdhi	„	325	
Mākēlarā vichāramu ...	28	Ravichandrika	„	395	
Mākula mula † ‖ ...	28	Surati	Chāpu	348	
Māmava raghu † † ...	64	Sāranga	Rūpaka	645	
Māmava satatam ...	15	Jaganmōhini	Ādi	97	
Manasā eṭulōrtunō ...	16	Malayamārutam	Rūpaka	138	
Manasā manasa ...	11	Vardhani	Rūpaka		
Manasā śrī rāmachandruni ...	28	Īśamanōhari	Ādi	386	
Manasā śrī rāmuni ...	25	Māraranjani	„	305	
Manasu lōni ...	20	Hindōḷa	Dēśādi	185	
Manasu nilpa ...	22	Ābhōgi	Ādi	230	
Manasu vishaya ...	28	Nāṭakuranji	„	404	
Manavini vinumā ...	22	Jayanārāyaṇi	Madhyādi	274	
Manavyāla gincharā ...	20	Kōkilavarāḷi	Dēśadi	189	
Mangaḷa mavanisuta ‖ ...	15	Nādanāmakriya	Ādi	106	
Mā pāla velasi ...	8	Asāvēri	„	47	
Marachē vāḍanā ...	29	Kēdāra	„	465	
Marakatamaṇi ...	39	Varāḷi	„	588	
Mā rāmachendruniki ‖ ...	28	Kēdāragauḷa	„	338	
Maravakarānava § ...	20	Dēvagāndhāri	„	478	
Mari mari ninnē * * ...	28	Kāmbōdhi	„	324	
Mariyāda gādayya ...	17	Bhairavam	Dēśādi	144	
Mariyāda gādurā * * ...	29	Śankarābharaṇa	Ādi	443	
Māru balka ...	22	Śrīranjani	„	234	
Marugēlara ...	20	Jayantaśrī	Dēśādi	182	
Mātāḍavēmi ...	28	Nilāmbari	„	381	
Māṭi māṭiki ...	28	Mōhana	Chāpu	429	
Mēlukōdayānidhō ...	15	Saurāshṭra	Rūpaka	110	
Mēlukō vayya ...	15	Bauḷi	Jampe	100	
Mēlu mēlu † † ...	15	Saurāshṭra	Ādi	111	
Mēnujūchi ...	27	Sarasāngi	Dēśādi	310	
Mērusamāna ...	15	Māyāmāḷavagauḷa	Madhyādi	79	
Mōhana rāma ...	28	Mōhana	„	426	
Mōsapōkavē ...	15	Gauḷipantu	Ādi	132	
Mōtchamu galadā ...	20	Śāramati	„	180	
Muddu mōmu ...	17	Śāryakānta	„	142	
Mummūrtulu ...	29	Aṭāṇā	Madhyādi	521	
Mundu venaka * * ...	22	Darbār	Ādi	255	
Munnu rāvaṇa † † ...	8	Tōḍi	Jampe	30	
Munu mandaragiri † ...	15	Saurāshṭra	Chāpu	115	
Munupē teliyaka ...	28	Bangāḷa	Ādi	392	
N.					
Naḍachi naḍachi ...	22	Kharaharapriya	Ādi	202	
Nagumōmu galavāni ¶ ...	22	Madhyamāvati	„	222	
Nagumōmu ganalēni ...	20	Ābhōri	„	186	
Nammakanē † † ...	8	Asāvēri	Rūpaka	45	
Namminavārini ...	20	Bhairavi	Ādi	150	
Nammivachchina ...	65	Kalyāṇi	Rūpaka	656	
Namōnamō rāghavāyā † † ...	8	Dēśikatōḍi	Triśralaghu	32	

* One of the 5 principal melodies styled "Pancharatna." which contain from 8 to 10 charaṇas with different Music for each stanza, in rather difficult time.

† One of the 21 melodies constituting the "Naukā charitra."

‡ One of the 45 melodies constituting the "Bhakti vijaya."

§ One of the 10 ordinary melodies in which the charaṇas are adapted to different Music for each stanza.

‖ One of the melodies designated "Mangaḷa" usually sung at the end of each "Bhajana."

¶ One of the melodies designated "Hechcharika" or "Pavvaḷimpu" and sung on marriage occasions.

* * One of the great masterpieces of Tyāgarājayya, abounding in "sangatis" or variations.

† † One of the simple melodies, styled "Divya nāmāvaḷi," which contain generally a large number of stanzas, with the same Music, but with deep devotional sentiment.

N.B.—The serial numbers in column 5 are subject to alteration, according to the requirements of Music-Printing.

First words. 1	No. of Mēla karta. 2	Rāga. 3	Tāḷa. 4	Serial No. 5	Page. 6
Nanu pālimpa * * ...	28	Mōhana	Ādi		
Nannu brōvakanu ‡ ...	29	Ṣankarābharaṇa	Tripuṭa		
Nannu brōvanikinta ...	22	Abhōgi	Dēśādi		
Nannu kannatalli ...	25	Kēsari	,,		
Nannu viḍachi kadalakurā ‡ ...	20	Ritigauḷa	Chāpu		
Narasimhā nanu ...	29	Bilahari	Tripuṭa		
Nāḍāḍinamāṭa ...	29	Janaranjani	Chāpu		
Nādalōluḍai ...	21	Kalyāṇa vasanta	Rūpaka		
Nāda sudhā rasam bilanu ...	29	Ārabhi	,,		
Nāda tanu maniṣam ...	19	Chittaranjani	Ādi		
Nādōpāsana ...	29	Bēgaḍa	Dēśādi		
Nādupai balikēru ...	22	Madhyamāvati	Jampe		
Nājivādhārā * * ...	29	Bilahari	Ādi		
Nāma kusumamula ...	22	Srirāgam	Dēśādi		
Nāmorālakimpa ...	29	Dēvagāndhāri	Rūpaka		
Nāmoralanu vini * * ...	29	Ārabhi	Dēśādi		
Nāpāli śrirāmā ¶ ...	29	Ṣankarābharaṇa	Ādi		
Nārada gānalōla ...	29	Aṭṭhāṇā	Rūpaka		
Nārada gurusāmi * * ...	22	Darbār	Ādi		
Nāradamuni ‡ ...	45	Pantuvarāḷi	Rūpaka		
Nārāyaṇa hari nārāyaṇa † † ...	65	Yamunākalyāṇi	Ādi		
Nāṭimāṭa marachitivō ...	20	Dēvakriya	,,		
Nāyeḍa vanchana ...	40	Nabhōmaṇi	,,		
Nena runtsarā ...	27	Simhavāhini	Dēśādi		
Nena runchinānu ...	28	Māḷavi	Ādi		
Nē mora beṭṭitē ...	12	Rūpāvati	Tripuṭa		
Nēnendu vedukudurā * * ...	28	Harikāmbōdhi	Ādi		
Nēpogaḍakuṭṭē ...	8	Dēśikatōḍi	Jampe		
Nēramā rāma ...	15	Saurāshṭra	Dēśādi		
Nidhi tsālasukhamā * * ...	65	Kalyāṇi	Chāpu		
Nijamaitē mundara ‡ ...	20	Bhairavi	,,		
Nijamarmamulanu ...	28	Umābharaṇa	Ādi		
Nijamuga ...	28	Ṣahāna	Dēśādi		
Ninnanavalasina dēmi ...	65	Kalyāṇi	Chāpu		
Ninnāḍanēla ...	29	Kannaḍa	Ādi		
Ninnēbhajana ...	36	Nāṭa	,,		
Ninnē neranamminānu ...	29	Ārabhi	Chāpu		
Ninnē neranammi nānurā ...	45	Pantuvarāḷi	Rūpaka		
Ninnu bāṣi ...	28	Balahamsa	Ādi		
Ninu vinā nāmadendu ...	28	Navarasa kannaḍa	Rūpaka		
Ninu vinā sukhamu * § ...	8	Tōḍi	,,		
Niravadhi sukhadā ...	28	Ravichandrika	Ādi		
Nitya rūpa evari ...	22	Kāpi	Rūpaka		
Nibhajana gānarasikula ...	22	Nāyaki	Ādi		
Nibhakti bhāgya sudhā ...	22	Jayamanōkari	Rūpaka		
Nichittamu nābhāgyamayyā ...	48	Jīvantini	Dēśādi		
Nichittamu niṣchalamu ...	8	Dhanyāsi	Chāpu		
Nī dāsānu dāsuḍanani ...	65	Hamīru kalyāṇi	Dēśādi		
Nidayachē rāma ...	28	Yadukulakāmbōdhi	,,		
Nidaya kalguṭē ...	20	Ritigauḷa	Ādi		
Nidaya rādā ...	14	Vasanta bhairavi	Rūpaka		
Nidaya rāvale ...	8	Tōḍi	Ādi		
Nikē dayarāka ...	28	Nilāmbari	Tripuṭa		
Nikē teliyaka ...	20	Ānanda bhairavi	Ādi		
Nikovvari bōdhana ...	29	Ṣuddha sāvēri	,,		
Niku tanaku raṇa ...	29	Bēgaḍa	Tripuṭa		
Nilaghana śyāma ¶ ...	8	Āhiri	Triśralaghu-		
Nī muddu mōmu ...	27	Kamalāmanōhari	Ādi [vu		
Nināma rūpamulaku ‡ ¶ ‖ ...	15	Saurāshṭra	,,		
Nipada pankajamula ...	29	Bēgaḍa	,,		
Nivāḍa nēgāna * * ...	64	Sāranga	Jampe		
Nivaṇṭi daivamu ...	20	Bhairavi	Ādi		
Nivaṇṭi daivamu * * ...	8	Tōḍi	,,		
Nivēgāni nannevaru ...	29	Bilahari	Chāpu		
Nivē kannaḍa ...	15	Saurāshṭra	,,		
Nivērā kula dhanamu ...	29	Bēgaḍa	,,		
Nivu brōvavale ...	15	Sāvēri	Ādi		
Nōrēmi śri rāma ...	39	Varāḷi	,,		
Nrupālavāla ...	22	Nādavarāngiṇi	,,		
O.					
Okamāṭa oka bāṇamu ...	28	Harikāmbōdhi	Rūpaka		
Okapāri zūḍagarādā ...	16	Kaḷāvati	Ādi		
Orula nāḍukōnēla ...	29	Ṣuddha sāvēri	,,		
Ōḍanu zaripē † ...	64	Sāranga	,,		
Ō jagannādhā ‡ ...	28	Kēdāragauḷa	Ādi		
Ō rājivāksha ...	29	Ārabhi	Chāpu		
Ō rāma Orāma † † ...	29	Ārabhi	Ādi		
Ō rāmā ramaṇa † † ...	29	Kēdāra	,,		
Ō rāma rāma survē ‡ ...	20	Nāgagāndhāri	Chāpu		
Ō ranga śāyi ...	28	Kāmbōdhi	Ādi		
Ō razūpu zūchēdi ...	22	Kannaḍagauḷa	Dēśādi		
P.					
Padavini sadbhakti ...	22	Sāḷaga bhairavi	Ādi		
Pakkala nilubaḍi ...	22	Kharaharapriya	Tripuṭa		
Palkavēmi nādaivamā ...	29	Pūraṇa chandrika	Ādi		
Palkavēmi patita † † ...	29	Ārabhi	Triśralaghu-		
Paluku kaṇḍa tsakkera ...	28	Navarasa kannaḍa	Dēśādi [vu		
Parāku jēsina ...	13	Jujāhuḷi	Ādi		
Parāku nikēlarā ...	21	Kiraṇāvali	,,		
Paralōkabhayamu ...	50	Mandāri	Dēśādi		
Paralōka sādhanamē ...	53	Pūrikalyāṇi	,,		
Paramātmuḍu ...	34	Vāgadhīśvari	Ādi		
Parāśakti ...	15	Sāvēri	,,		
Parihāsakamā ...	4	Vanaspati	Rūpaka		
Paripālaya dāsarathē † † ...	29	Ṣankarābharaṇa	Chāpu		
Paripālaya † † ...	20	Ritigauḷa	Ādi		
Paripālaya ...	22	Darbār	Chāpu		
Paripūraṇakāmā ...	53	Pūrikalyāṇi	Rūpaka		
Paritāpamu ...	22	Manōhari	,,		
Patikiḥāratīrē ...	28	Suraṭi	Ādi		
Patikimangaḷa hāratirē ‖ ...	29	Ārabhi	,,		
Patita pāvana † † ...	45	Pantuvarāḷi	,,		
Paṭṭi viḍavarādu ...	22	Manjari	,,		
Pavanaja stuti pātra ¶ ...	29	Ṣankarābharaṇa	Khaṇḍalaghu		
Perugu pālu bhujinchi † ...	8	Ghaṇṭā	Ādi [vu		
Pphaṇipatiṣāyi ...	19	Jhankāradhvani	,,		
Proddu poyyīni ...	8	Tōḍi	Chāpu		
Pāhikalyāṇarām ‡ † † ...	22	Kāpi	Ādi		
Pāhikalyāṇa sundara † † ...	8	Punnāgavarāḷi	Chāpu		
Pāhimām harē ...	15	Saurāshṭra	Rūpaka		
Pāhimām śri rāma ...	22	Kāpi	Jampe		
Pāhipāhi dīnabandhō † † ...	15	Saurāshṭra	,,		
Pāhi paramātman † † ...	39	Varāḷi	Ādi		
Pāhi rāmachandrā ...	29	Ṣankarābharaṇa	,,		
Pāhi rāmachandra rāghavā † †...	28	Yadukulakāmbōdhi	Triśralaghu-		
Pāhi rāma dūta ...	20	Vasanta varāḷi	Rūpaka [vu		
Pāhi rāmā ramaṇa † † ...	39	Varāḷi	Ādi		
Pāhi rāma rāma yanutsu † † ...	22	Kharaharapriya	Triśralaghu-		
Pālaya śri raghu vira ...	29	Dēvagāndhāri	Ādi [vu		
Pālintuvō ...	61	Kantāmaṇi	Dēśādi		
Pēriḍi ninu benchina ...	28	Harikāmbōdhi	,,		
Prālabdha miṭlunḍagā ...	28	Svarāvali	Jampe		
Prāṇanādha birāna ...	35	Śūlini	Dēśādi		
R.					
Raghunādhā brōvavē † † ...	20	Bhairavi	Ādi		
Raghunandanā ...	20	Śuddha dēśi	Dēśādi		
Raghunāyakā ...	29	Hamsadhvani	,,		
Raghupatē ...	28	Ṣahāna	Rūpaka		
Raghuvara nannu ...	45	Pantuvarāḷi	Ādi		
Raghuvīra raṇadhīra ...	22	Kharaharapriya	Rūpaka		
Raksha beṭṭarē ¶ ...	20	Bhairavi	Ādi		
Ramā ramaṇa bhāramā ...	14	Vasanta bhairavi	,,		
Ramā ramaṇa rārā † † ...	29	Ṣankarābharaṇa	,,		
Ramintsu vārevarurā ...	28	Supōshaṇi	Rūpaka		
Rāgaratna mālikachē ...	20	Ritigauḷa	,,		
Rākāśaśi vadanā ...	15	Takka	Ādi		
Rāma bāṇa ...	15	Sāvēri	,,		
Rāma bhakti sāmrājya ...	22	Śuddha bangāḷa	,,		
Rāmābhi rāmā ...	8	Dhanyāsi	,,		
Rāmābhi rāmā † † ...	22	Darbār	Chāpu		
Rāmābhi rāmā raghu rāmā ‡ ...	15	Sāvēri	Jampe		
Rāmachandra nīdaya ...	28	Suraṭi	Dēśādi		
Rāma daivamā ...	28	Suraṭi	Rūpaka		
Rāma ēva daivatam ...	28	Balahamsa	,,		
Rāmā kathā sudhā ...	22	Madhyamāvati	Madhyādi		
Rāmā kōdanḍa rāmā † † ...	22	Śrirāgam	Chāpu		
Rāmā kōdanḍa rāmā † † ...	20	Bhairavi	Ādi		
Rāma krishnā yanarē † † ...	15	Gauḷipantu	,,		

* One of the 5 principal melodies styled "Pancharatna" which contain from 8 to 10 charaṇas with different Music for each stanza, in rather difficult time.

† One of the 21 melodies constituting the "Naukā charitra."

‡ One of the 45 melodies constituting the "Bhakti vijaya."

§ One of the 10 ordinary melodies in which the charaṇas are adapted to different Music for each stanza.

‖ One of the melodies designated "Mangaḷa" usually sung at the end of each "Bhajana."

¶ One of the melodies designated "Hechcharika" or "Pavvaḷimpu" and sung on marriage occasions.

* * One of the great masterpieces of Tyāgarājayya, abounding in "sangatis" or variations.

† † One of the simple melodies, styled "Divya nāmāvaḷi," which contain generally a large number of stanzas, with the same Music, but with deep devotional sentiment.

N.B.—The serial numbers in column 5 are subject to alteration, according to the requirements of Music-Printing.

First words. 1	No. of Mēḷa karta. 2	Rāga. 3	Tāḷa. 4	Serial No. 5	Page. 6
Rāma lōbha mēla ...	22	Darbār	Ādi		
Rāmam bhajēham ...	15	Sāvēri	,,		
Rāmanāma bhajā ...	22	Madhyamāvati	,,		
Rāma nannu brōvara ...	28	Hari kāmbōdhi	Rūpaka		
Rāmā ninnē nammināṇu ...	22	Husēni	Ādi		
Rāmā ninu nammina vāramu ...	28	Mōhana	,,		
Rāma ninu vinā ...	29	Śankarābharaṇa	Rūpaka		
Rāmā nīpai tanaku ...	29	Kēdāra	Ādi		
Rāma nīsamāna ...	22	Kharaharapriya	Rūpaka		
Rāmā nivādukonduvō ...	65	Kalyāṇi	Ādi		
Rāmā nīvē gāni ...	28	Nārāyaṇi	,,		
Rāmā nīyeḍa ...	22	Kharaharapriya	Madhyādi		
Rāma pāhi mēgha † † ...	22	Kāpi	Chāpu		
Rāmā raghukula ...	22	Kāpi	Rūpaka		
Rāma rāma gōvinda † † ...	15	Saurāshṭra	Ādi		
Rāma rāma rāma bāli ¶ ...	28	Śahāna	Chāpu		
Rāma rāma rāma rāma rārā ...	28	Janjhūṭi	Rūpaka		
Rāma rāma rāma nāpai † † ...	65	Kalyāṇi	Chāpu		
Rāma rāma nī vāramu † † ...	20	Ānanda bhairavi	Ādi		
Rāma rāma rāma † † ...	28	Mōhana	,,		
Rāma rāma rāma chandrā † † ...	8	Ghaṇṭā	,,		
Rāma rāma rāma sīta † † ...	22	Husēni	Rūpaka		
Rāmā samayamu ...	22	Madhyamāvati	Ādi		
Rāma sītā rāma ...	28	Balahamsa	,,		
Rāma sītā rāma rāma † † ...	29	Śankarābharaṇa	,,		
Rāma śrī ramā † † ...	39	Varāḷi	,,		
Rāma śrī rāma lāli ¶ ...	29	Śankarābharaṇa	,,		
Rāmuni maravaka † † ...	28	Kēdāragauḷa	,,		
Rānidē rādu ...	22	Maṇirangu	,,		
Rāramā inṭidākā ‡ ...	8	Asāvēri	,,		
Rārā nannēlu kōra ...	15	Saurāshṭra	Chāpu		
Rārā raghuvīra ...	29	Aṭṭhāṇā	Ādi		
Rāra sītā ramaṇi ...	20	Hindōḷa vasanta	Rūpaka		
Rāzu veḍale ...	8	Dēśika tōḍi	,,		
Rēmānasa † † ...	8	Tōḍi	,,		
Rūkalu padivēlunnā ...	8	Toḍi	Ādi		
Ś					
Śambhō mahā dēva ...	45	Pantuvarāḷi	Rūpaka		
Śambhō śiva śankara ...	29	Śankarābharaṇa	,,		
Śāntamu lēka ...	28	Sāma	Ādi		
Saraṇu saraṇanutsu ...	22	Madhyamāvati	Ādi		
Śara śara samaraika ...	28	Kuntalavarāḷi	,,		
Śaśi vadanā ...	41	Chandrajyōti	,,		
Śiva śiva śiva yanarādā ...	45	Pantuvarāḷi	,,		
Śivē pāhimām ...	65	Kalyāṇi	,,		
Śōbhillu saptasvara ...	15	Jaganmōhini	Rūpaka		
Śrī gaṇapatini ‡ ...	15	Saurāshṭra	Ādi		
Śrī janakatanayē ...	13	Kalakaṇṭṭhi	,,		
Śrī jānakī manōharā ...	28	Īśamanōhari	Dēśādi		
Śrī kānta nīyeḍa ...	44	Bhavapriya	,,		
Śrī māninī manōhara ...	22	Pūrṇashaḍjam	,,		
Śrī nārada munē guru raya † † ...	20	Bhairavi	Ādi		
Śrī nārada nāda ...	22	Kānaḍa	Rūpaka		
Śrī narasimha nanu ...	28	Pphalaranjani	Dēśādi		
Śrīpapriya ...	29	Aṭṭhāṇā	Ādi		
Śrīpatē nīpada ...	28	Nāgasvarāvaḷi	Dēśādi		
Śrī raghu kulamandu ...	29	Hamsadhvani	,,		
Śrī raghuvara dāśarathē † † ...	29	Śankarābharaṇa	Ādi		
Śrī raghuvara karuṇā ...	29	Dēvagāndhāri	,,		
Śrī raghuvarā pramēya ...	28	Harikāmbōdhi	,,		
Śrī raghuvara suguṇā ...	20	Bhairavi	,,		
Śrī rāmachandra rāghavā † † ...	15	Sāvēri	,,		
Śrī rāmadāsa dāsōham † † ...	8	Dhanyāsi	Chāpu		
Śrī rāma jayarāmā ‡ † † ...	22	Madhyamāvati	Ādi		
Śrī rāma jayarāma † † ...	39	Varāḷi	Chāpu		
Śrī rāma pādamā ...	20	Amrutavāhini	Ādi		
Śrī rāma raghurāma † † ...	28	Yadukula kāmbōdhi	Jampe		
Śrī rāma rāma jaga † † ...	28	Pūrṇa chandrika	,,		
Śrī rāma rāma ...	28	Nilāmbari	,,		
Śrī rāma rāma rāma sita ...	15	Sāvēri	Chāpu		
Śrī rāma rāmā śritulamu ...	15	Sāvēri	,,		
Śrī rāma śrī rāmā ...	28	Śahāna	Ādi		
Śrī ramya chittā ...	22	Jayamanōhari	,,		
Śrungārintsukoni veḍaliri † ...	28	Surāṭi	,,		
Śyāma sundarānga ...	8	Dhanyāsi	Rūpaka		

First words. 1	No. of Mēḷa karta. 2	Rāga. 3	Tāḷa. 4	Serial No. 5	Page. 6
S					
Samayamu delisi ...	8	Asāvēri	Chāpu		
Samayamu ēmarakē ...	13	Kalagaḍa	Ādi		
Samsāruḷlaitē ...	15	Sāvēri	,,		
Samukhāna nilva ...	20	Kōkila varāḷi	Dēśādi		
Sanātanā parama pāvanā ...	22	Pphalamanjari	,,		
Sandaḍi yani ...	29	Bēgaḍa	Rūpaka		
Sandēhamunu ...	52	Rāmapriya	Dēśādi		
Sangīta gñānamu ...	8	Dhanyāsi	Ādi		
Sangīta śāstra ...	22	Sāḷagabhairavi	Dēśādi		
Sarasa sāmadāna ...	28	Kāpi nārayaṇi	,,		
Sarasīruhānanā ...	22	Mukkāri	,,		
Sarasī ruha nayanā ‡ ...	29	Bilahari	Chāpu		
Sari evvarō ...	22	Śrīranjani	Dēśādi		
Sari jēsi vēḍuka ...	46	Tivravāhini	,,		
Sarivāri lōna ...	9	Bhinna shaḍjam	Dēśādi		
Sarvā lōka dayānidhē † † ...	22	Husēni	Triśralaghu-		
Sarvamtarayāmi ...	20	Bhairavi	Ādi [vu		
Satta lēni dinamu ...	30	Nāgānandini	,,		
Sādhinchenē ō manasā ...	29	Ārabhi	Ādi		
Sāgaruṇḍu veḍale ‡ ...	65	Yamunā kalyāṇi	Rūpaka		
Sākēta nikētana ...	29	Kannaḍa	,,		
Sākshiḷlēdanutsu ...	28	Bangāḷa	Dēśādi		
Sāmaja varagamanā ...	20	Hindōḷa	Ādi		
Sāmiki sari jeppa ...	29	Bēgaḍa	Rūpaka		
Sāramē gāni ...	45	Pantuvarāḷi	Chāpu		
Sāri veḍali ...	8	Asāvēri	Ādi		
Sārivеḍalina ...	8	Tōḍi	Jampe		
Sārva bhauma ...	28	Rāgapanjaram	,,		
Siggumāli nāvale ...	28	Kedāragauḷa	,,		
Sītamma māyamma ...	15	Lalita	Rūpaka		
Sītāmanōharā ...	52	Rāmamanōhari	Ādi		
Sītā nāyaka † † ...	20	Rītigauḷa	Chāpu		
Sītāpati nāmanasuna ...	28	Khamāsu	Dēśādi		
Sītāvara sangītā ...	29	Dēvagāndhāri	Ādi		
Smaraṇē sukhamu ...	29	Janranjani	Dēśādi		
Sogasugā mrudanga ...	22	Śrīranjani	Rūpaka		
Sogasu zūḍataramā ...	22	Kannaḍagauḷa	,,		
Sudhā mādhurya ...	15	Sindhurāmakriya	Ādi		
Suguṇamulē ...	16	Chakravāka	Rūpaka		
Sujana jīvanā ...	28	Khamāsu	,,		
Sukhi evvarō ...	22	Kānaḍa	Dēśādi		
Sundara daśaratha nandana †† ...	22	Kāpi	Rūpaka		
Sundara tara dēham ...	45	Pantuvarāḷi	Ādi		
Sundarēśvaruni ...	29	Śankarābharaṇa	,,		
Sundari nannindarilō ...	29	Bēgaḍa	Rūpaka		
Sundari ninu varṇimpa ...	29	Ārabhi	Chāpu		
Svara rāga sudhārasa ...	29	Śankarābharaṇa	Ādi		
T.					
Talli daṇḍrulu ...	28	Balahamsa	Ādi		
Tanalōnē dhyāninchi ‡ ...	29	Dēvagāndhāri	,,		
Tanamīdanē jeppukōvalenā ...	64	Bhūshāvaḷi	Dēśādi		
Tanavāritanamu ...	29	Bēgaḍa	,,		
Tanayandē prēma † ...	20	Bhairavi	Chāpu		
Tanayuni brōva ...	20	Bhairavi	Ādi		
Tappi bratiki bōva ...	8	Tōḍi	Rūpaka		
Tatva meruga taramā ...	29	Garuḍadhvani	,,		
Tava dāsōham † † ...	8	Punnāgavarāḷi	Ādi		
Telisi rāmachintanamu ...	29	Pūrṇa chandrika	,,		
Teliya lēru rāma ...	9	Dhēnuka	Dēśādi		
Teratiyyaga rādā ...	15	Gauḷipantu	Ādi		
Tirunā nālōnidugdha ‡ ...	15	Sāvēri	Jampe		
Toli janmāmuna ...	29	Bilahari	,,		
Toli nējēsina ...	22	Śuddha bangāḷa	Ādi		
Toli nēnu jēyūpūjā ...	28	Kōkiladhvani	Dēśādi		
Tsakkani rāja ...	22	Kharaharapriya	Madhyādi		
Tsalamēlarā ...	20	Mārgahindōḷa	Dēśādi		
Tsallaga nātō ...	16	Vēgavāhini	Ādi		
Tsallarō rāma ‡ ¶ ...	8	Āhiri	Chāpu		
Tsālākallalāḍu ...	29	Ārabhi	Ādi		
Tsalu tsālu † ...	15	Sāvēri	Chāpu		
Tsani tōḍitēvē ...	28	Harikāmbōdhi	Ādi		
Tulasī bilva ...	28	Kēdāragauḷa	Ādi		
Tulasī daḷamula ...	15	Māyāmāḷavagauḷa	Rūpaka		
Tulasī jagajjanani ...	15	Sāvēri	,,		

* One of the 5 principal melodies styled "Pancharatna" which contain from 8 to 10 charaṇas with different Music for each stanza, in rather difficult time.

† One of the 21 melodies constituting the "Naukā charitra."

‡ One of the 45 melodies constituting the "Bhakti vijaya."

§ One of the 10 ordinary melodies in which the charaṇas are adapted to different Music for each stanza.

‖ One of the melodies designated "Mangaḷa" usually sung at the end of each "Bhajana."

¶ One of the melodies designated "Hechcharika" or "Pavvalimpu" and sung on marriage occasions.

* * One of the great masterpieces of Tyāgarājayya, abounding in "sangatis" or variations.

† † One of the simple melodies, styled "Divya nāmāvaḷi," which contain generally a large number of stanzas, with the same Music, but with deep devotional sentiment.

N. B.—The serial numbers in column 5 are subject to alteration, according to the requirements of Music-Printing.

First words.	No. of Mēḷa karta.	Rāga.	Tāḷa.	Serial No.	Page.
1	2	3	4	5	6
U.					
Unnatāvuna † ...	8	Ghaṇṭā	Chāpu		
Uṇḍēdi rāmuḍokaḍu ...	28	Harikāmbōdhi	Rūpaka		
Upachāramu jēsēvārunnā ...	20	Bhairavi	,,		
Upachāramulanu chēkonavay ...	20	Bhairavi	Ādi		
Uyyāla lūgavayya ...	28	Nilāmbari	Jampe		
Urakēkalgunā ...	28	Ṣahāna	Chāpu		
V.					
Vadanadyuti jita sōmā ¶ ...	45	Pantuvarāḷi	Tripuṭa		
Vadda uṇḍēdi ‡ ...	39	Varāḷi	Chāpu		
Vaddanēvāru ...	56	Shaṇmukhapriya	Ādi		
Vallagādanaka ...	29	Ṣankarābharaṇa	Rūpaka		
Vandanamu ‡ ...	28	Ṣahāna	Ādi		
Varadānavanītāṣā ...	28	Rāgapanjaram	Chāpu		
Varadarāja ...	22	Svarabhūshaṇi	Rūpaka		
Varālandukommani ...	15	Gujjari	Ādi		
Varalīlagāna lōla ...	29	Ṣankarābharaṇa	,,		
Varamaina nētro ‡ ...	15	Ppharaja	Chāpu		
Vara nārada ...	41	Vijayaṣrī	Ādi		
Vararāga laya ...	28	Chentsu kāmbōdhi	Dēṣādi		
Varaṣikhi vāhanā ...	17	Ṣupradīpam	Ādi		
Vatstsunu hari ‡ ...	65	Kalyāṣi	,,		
Vāchāma gōcharamō ...	60	Nītimati	Dēṣādi		
Vāḍērā daivamu ...	45	Pantavarāḷi	Ādi		
Vāridhī nīku ‡ ...	8	Tōḍi	Chāpu		
Vārija nayanā ‡ ...	28	Kēdāragauḷa	Ādi		
Vāsudēva varaguṇa ...	29	Bilahari	Chatura Ēka		
Vāsudēva yani ‡ ...	56	Kalyāṇi	Ēka		
Vēda vākyamani † ...	28	Mōhana	Chāpu		
Vēnkaṭēṣa ninu ...	22	Madhyamāvati	Ādi		
Vēṇu gāna lōluni ...	28	Kēdāragauḷa	Rūpaka		
Vērevvarē gati ...	28	Suraṭi	Dēṣādi		
Viḍamu sēyavē ...	22	Kharaharapriya	Ādi		
Viḍazāladurā ...	29	Janaranjani	,,		
Vidhi ṣakrādulaku ...	65	Yamunākalyāṇi	Rūpaka		
Vidulaku mrokkeda ...	15	Māyāmāḷavagauḷa	Dēṣādi		
Vinarāda nāmanavi ...	29	Dēvagāndhāri	,,		
Vinatāsuta rāra ‡ ...	22	Husēni	Ādi		
Vinatāsuta vāhana ...	22	Jayantasēna	Dēṣādi		
Vinavē ō manasā ...	28	Vivardhani	Rūpaka		
Vināyakuni ...	22	Madhyamāvati	Ādi		
Vinayamunanu ...	15	Saurāshṭra	Chāpu		
Vinayāsakoni ...	28	Pratāpavarāḷi	Ādi		
Virāja turaga rāja ...	28	Balahamsa	,,		
Vishṇu vāhanuḍu ‡ ...	29	Ṣankarābharaṇa	Rūpaka		
Y.					
Yagñādulu ...	22	Jayamanōhari	Ādi		
Yōchanā kamala ...	22	Darbār	,,		
Yuktamukādu ...	22	Srirāgam	,,		
Z.					
Zūḍarē chelulāra † ...	45	Pantuvarāḷi			
Zūtāmu rārē † ...	22	Kāpi	Chāpu		
Zūtāmu rārē ...	29	Ārabhi	Rūpaka		

5—(*a*)

ADDENDA TO PAGES 1 & 2 OF THE ABOVE INDEX.

First words.	No. of Mēḷa karta.	Rāga.	Tāḷa.	Serial No.	Page.
1	2	3	4	5	6
A.					
Adikādu bhajana ...	28	Yadukulakāmbōdhi	Ādi		
Aparādhamula mānpi ...	22	Darbār	Jampe		
B.					
Balamu kulamu ...	15	Sāvēri	Rūpaka		
Bhajana sēyu mārgamu ...	28	Nārāyaṇi	Dēṣādi		
Bhavasannuta ...	39	Varāḷi	Ādi		
D.					
Daṣaratha nandana † † ...	8	Asāvēri	Ādi		
Dharmātma nannipuḍu ...	28	Kēdāragauḷa	Jampe		
Dharanu nisari ...	39	Varāḷi	Aṭa, Triṣra		
Dēvasrī tapastīrtha ...	22	Madhyamāvati	Tripuṭa		
Dēṣikavaraṣaraṇāgata ...	64	Sāranga	Chāpu		
Dīnajanā vana ...	8	Bhūpāla	Chāpu		
E.					
Ennāḷḷu yūrakē ...	45	Pantuvarāḷi	Aṭa, Chāpu		
Entanutsu sairintu ...	28	Yadukulakāmbōdhi	Ādi		
Eṭlā kanugondunō ‡ ...	8	Ghaṇṭā	Aṭa, Chāpu		
Eṭukārādani ...	5	Manōranjani	...		
Ē.					
Ēdini bāhubala ...	22	Darbār	Ādi		
Ēlanidayarādu ...	29	Aṭṭhāṇā	Ādi		
Ēla teliyalēru ...	22	Darbār	Chāpu		
Ēlāvatāramettukoṇṭivi ...	22	Sāḷagabhairavi	Ādi		
Ēmani nē pogaḍudurā ...	28	Kēdāragauḷa	Chāpu		
Ētijanmamidihā ‡ ...	39	Varāḷi	Chāpu		
G.					
Gatinīvani nēkōri ...	8	Tōḍi	Ādi		
I.					
Innāḷḷa valevinta ...	8	Dēṣikatōḍi	Chāpu		
Inta bhāgyamani ...	8	Punnāgavarāḷi	Chāpu		
Inta saukhyamani ...	22	Kāpi	Ādi		
Inta tāmasamaitē ...	15	Sāvēri	Aṭa		
Ī.					
Īmēnu kaliginanduku ...	39	Varāḷi	Ādi		
Īvaraku zūchinadi ...	29	Ṣankarābharaṇa			
J.					
Janakajā samēta ...	8	Asāvēri	Rūpaka		
K.					
Kalugunā padaniraja ...	19	Pūrṇalalita	Ādi		
Kamala bhavuḍu ‡ ...	65	Kalyāṇi	Chāpu		
Kanugoṇtini śrīrāmuni nēḍu ...	29	Bilahari	Ādi		
Karuṇa zūḍavayya ...	64	Sāranga	Ādi		
Karuṇē lāngaṇṭē ...	39	Varāḷi	Ādi		
L.					
Lalitē pravruddha ...	20	Bhairavi	Ādi		
Lālagānu zūchē ...	48	Divyamaṇi	,,		
M.					
Manda gamana ...	65	Kalyāṇi	Ādi		
Mahitapravruddha ...	28	Kāmbōdhi	Chāpu		
Manasu svādhīna ...	29	Ṣankarābharaṇa	Rūpaka		
Manasu sancharārē ...	8	Punnāgavarāḷi	Chāpu		
Mānamulēdā ...	65	Hamiru kalyāṇi	Ādi		
Mivalla guṇa dōsha. ...	22	Kāpi	Jampe		
Muripemu kalige ...	22	Mukhāri	Ādi		
Mutstsaṭa bramhādulaku ...	22	Madhyamāvati	Ādi		
N.					
Naḷina lōchana ...	22	Madhyamāvati	Chāpu		
Narasimha ...	29	Bilahari			

* One of the 5 principal melodies styled "Pancharatna" which contain from 8 to 10 charaṇas with different Music for each stanza, in rather difficult time.
† One of the 21 melodies constituting the "Naukā charitra."
‡ One of the 45 melodies constituting the "Bhakti vijaya."
§ One of the 10 ordinary melodies in which the charaṇas are adapted to different Music for each stanza.
‖ One of the melodies designated "Mangaḷa" usually sung at the end of each "Bhajana."
¶ One of the melodies designated "Hechcharika" or "Pavvaḷimpu" and sung on marriage occasions.
** One of the great masterpieces of Tyāgarājayya, abounding in "sangatis" or variations.
† † One of the simple melodies, styled "Divya nāmāvaḷi," which contain generally a large number of stanzas, with the same Music, but with deep devotional sentiment.

ORDER OF **KRITIS** IN THE **BHAKTI VIJAYA.**

No.	First words.	Mēḷa.	Rāga.	Tāḷa.	No.	First words.	Mēḷa.	Rāga.	Tāḷa.
1	Śrī gaṇapatini ...	15	Saurāshṭra	Ādi	24	Śarasīruhanayanā ...	29	Bilahari	Chāpu
2	Vāsudēva yani ...	65	Kalyāṇi	Do.	25	Vadda nuṇḍēdē bahu ...	39	Varāḷi	Do.
3	Sāgaruṇḍu ...	65	Yamunā Kalyāṇi	Rūpaka	26	Tirunā nālōni dugdha ...	15	Sāvēri	Jampe
4	Vinatā suta rārā ...	22	Husēni	Ādi	27	Rāmābhi Rāma ...	15	Do.	Do.
5	Vishṇu vāhanuṇḍu ...	29	Śankarābharaṇa	Rūpaka	28	Dayarāni dayarāni ...	28	Mōhana	Ādi
6	Vāridhī nīku vandana ...	8	Tōḍi	Aṭa chāpu	29	Dayasēyavayya ...	28	Yadukula kāmbōdhi	Do.
7	Vatstsunu hari ninnu ...	65	Kalyāṇi	Ādi	30	Ānanda mānanda ...	20	Bhairavi	Ādi
8	Vandanamu raghu nandana ...	28	Śahāna	Do.	31	Karuṇārasākshāya ...	8	Ghaṇṭa	Jampe
9	Eṭlā kanugondunō ...	8	Ghaṇṭa	Aṭa chāpu	32	Nannu viḍachi kadalakurā ...	20	Rīti gauḷa	Chāpu
10	Indukā ītanuvu ...	8	Punnāgavarāḷi	Chāpu	33	Anduṇḍakanēvēga ...	45	Pantuvarāḷī	Triputa
11	Nijamaitē mundara ...	20	Bhairavi	Do.	34	Ēmani vēgintunē ...	22	Husēni	Ādi
12	Nārada muni veḍalina ...	45	Pantuvarāḷi	Do.	35	Enta pāpi naiti ...	15	Gauḷipantu	Chāpu
13	Ipuḍaina nanu dalachi ...	29	Ārabhi	Chāpu	36	Ō Jagannādhā yani ...	28	Kēdāragauḷa	Ādi
14	Ennaga manasuku ...	28	Nīlāmbari	Ādi	37	Chelimini jalajākshu ...	28	Yadukula kāmbōdhi	Do.
15	Ēṭi jan... midi ...	39	Varāḷi	Chāpu	38	Pāhi kalyāṇarām ...	22	Kāpi	Do.
16	Entanutsu varṇintu ...	15	Saurāshṭra	Do.	39	Rāra mā iṇṭidāka ...	8	Asāvēri	Do.
17	Ēnāṭi nōmu pphalamō ...	20	Bhairavi	Ādi	40	Kamalabhavuḍu veḍale ...	65	Kalyāṇi	Chāpu
18	Nannu brōvakanu ...	29	Śankarābharaṇa	Chāpu	41	Dorukunā yani ...	8	Tōḍi	Jampe
19	Aḍugu varamu ...	29	Ārabhi	Do.	42	Tsallarē Rāmachandruni ...	8	Āhiri	Chāpu
20	Vārija nayana ...	28	Kēdāragauḷa	Ādi	43	Nīnāma rūpamulaku ...	15	Saurāshṭra	Ādi
21	Tanalōnē dhyāninchī ...	29	Dēvagāndhāri	Ādi	44	Varamaina nētrōtstsavamunu ...	15	Ppharaju	Chāpu
22	Ō rāma rāma sarvōnnata ...	20	Nāgagāndhāri	Chāpu	45	Jaya mangaḷam ...	28	Mōhana	Jampe
23	Śri Rāma Jayarāma ...	22	Madhyamāvati	Ādi					

ORDER OF **KRITIS** IN THE **NAUKA CHARITRA.**

1	Śrungārintsu koni ...	28	Suraṭi	Ādi	12	Unnatāvuna nuṇḍa ...	8	Ghaṇṭa	Chāpu
2	Zūḍarē chelulāra ...	45	Pantuvarāḷi	Chāpu	13	Allā kallōlamāye ...	15	Saurāshṭra	Ādi
3	Āḍavāra leḷa ...	28	Yadukula kāmbōdhi	Do.	14	Perugu pālu bhujinchi ...	8	Ghaṇṭa	Do.
4	Jalakamāḍu vēḷa ...	15	Saurāshṭra	Do.	15	Krushṇā mākēmidōva ...	8	Punnāgavarāḷi	Chāpu
5	Munu mandara giri ...	15	Saurāshṭra	Do.	16	Indukēmi sētumammā ...	39	Varāḷi	Do.
6	Vāḍanuzaripō ...	64	Śāranga	Ādi	17	Vēda vākyamani ...	28	Mōhana	Do.
7	Tanayendē prēma ...	20	Bhairavi	Aṭa chāpu	18	Hari hari nīyokka ...	8	Punnāgavarāḷi	Ādi
8	Ēnōmu nōchitimō ...	8	Punnāgavarāḷi	Rūpaka	19	Gandhamu puyyarugā ...	8	Do.	Do.
9	Tsālu tsālu nī yuktulu ...	15	Śāvēri	Chāpu	20	Ghumu ghumuyani ...	15	Saurāshṭra	Do.
10	Zūtāmurārē ...	22	Kāpi	Do.	21	Mākulamula kiha ...	28	Suraṭi	Chāpu
11	Evvaru manaku ...	29	Dēvagāndhāri	Ādi					

KRITIS FOR WHICH MUSIC IS NOT TRACEABLE.

1	Parāśakti manupa ...	15	Śāvēri	27	Śaraṇu śaraṇu ...	22	Madhyamāvatī	
2	Karmamō balavantamāya ...	„	Do.	28	Rāmā samayamu ...	„	Do.	
3	Rāmam bhajēham ...	„	Do.	29	Aparādhamula mānpi ...	„	Darbār	
4	Intatāmasamaitē ...	„	Do.	30	Mahitapravruddha ...	28	Kāmbōdhi	
5	Endukō nī manasu ...	65	Kalyāṇi	31	Lalitē śrī pravruddha ...	20	Bhairavi	
6	Nivē kannaḍajēsitē ...	15	Saurāshṭra	32	Dharmātma nannipuḍu ...	28	Kēdāragauḷa	
7	Ennaḍō rakshinchitē ...	„	Do.	33	Karuṇēlāgaṇtē ...	39	Varāḷi	
8	Nādupai balikēru ...	22	Madhyamāvati	34	Rāma Rāma Gōvinda ...	15	Saurāshṭra	
9	Mutstsaṭa bramhādulaku ...	„	Do.	35	Mānasa sancharare ...	8	Punnāgavarāḷi	
10	Dēvaṛitapastīrtha ...	„	Do.	36	Daśaratha nandana ...	8	Asāvēri	
11	Vināyakunivalc ...	„	Do.	37	Ēmichēsitēmi ...	8	Tōḍi	
12	Paripālayamām ...	„	Darbār	38	Ghaṭṭi vāḍanutsu ...	29	Bēgaḍa	
13	Īvaraku zūchinadi ...	29	Śankarābharaṇa	39	Inkā nija bhakti ...	„	...	
14	Entanutsu sairintunu ...	28	Yadukulakāmbōdhi	40	Sītā lakshmaṇa sahitam ...	„	...	
15	Bhavasannuta ...	39	Varāḷi	41	Nagumōmu zūpavu ...	„	...	
16	Īmēnukaliginanduku ...	„	Do.	42	Munnu Rāvaṇabādha ...	8	Tōḍi	
17	Innāḷḷavale vinta ...	8	Tōḍi	43	Mīvalla guṇadōsha ...	22	Kāpi	
18	Pāhipāhi dīnabandhō ...	15	Saurāshṭra	44	Adikādu bhajana ...	28	Yadukula kāmbōdhi	
19	Bhajana sēyumārgamu ...	28	Nārāyaṇi	45	Unḍiyēmi urvi bhāramu ...	„	...	
20	Janakajā samēta ...	8	Asāvēri	46	Karuṇa zūḍavamma ...	8	Tōḍi	
21	Nikē teliyaka ...	20	Ānanda bhairavi	47	Kōṭinadulu ...	„	Do.	
22	Śri Rāma Rāma jaga ...	29	Pūrṇachandrika	48	Sāriveḍalina ...	„	Do.	
23	Rāma Rāma Rāmachandra ...	8	Ghaṇṭa	49	Rūkalu padivēlunna ...	8	Dēśikatōḍi	
24	Ēmani pogaḍudurā ...	28	Kēdāragauḷa	50	Mēnu zūchi mōsabōkavē ...	27	Sarasāngi	
25	Balamu kulamu ...	15	Śāvēri	51	Ēmani pogaḍudurā ...	24	Vīra vasanta	
26	Gati nīvani ...	8	Tōḍi					

KRITIS FOR WHICH FIRST WORDS ONLY ARE AVAILABLE.

1 Pēriḍininu
2 Panchabhakshya paramānnamu
3 Jagamella nī dāsulu
4 Ēmi chamatkāramu
5 Venna pālāragintsu
6 Māruti nālōni
7 Rathamu nekki tirugu
8 Rāmuni nāmamō
9 Mrudu bhāshaṇa
10 Ānananindita
11 Nagumōmu zūparā
12 Paritāpamu dīrparādā
13 Nanumōhimpa nāgarika
14 Varadānava garva
15 Ēṭivaramichchēvō
16 Telasi bratukavē Ō manasā
17 Markaṭamainanā
18 Kōvidulanu pūjinchēvāriki
19 Ōrpuna nērpugalavāḍu
20 Ēyē kāryamu
21 Sākēta Rāma
22 Manasu nilpanivāru
23 Īnaḍatalu
24 Rāgamu tāḷamu
25 Sākshātkāramu
26 Talalu bōḍiyaitē talapulu bōḍi yaguna
27 Ullamu tānaṇagi munigi

INDEX of the Tyāgarājayya's Kritis in the order of Mēḷakartas and Rāgas.

MĒḶAS and RĀGAS.		Serial No.	First Words	Tāḷas.
౧	కనకాంగిమేళము.	౧	Nil	
౨	రత్నాంగిమేళము.	౨	Nil	
	శ్రీమణి.	౩	ఏమందునే విచిత్రమును ...	దేశాది.
౩	గానమూర్తిమేళము.	౪	Nil	
౪	వనస్పతిమేళము.	౫	పరిహాసకమా మాట ...	రూపకము.
	రసావళి.	౬	అపరాధమున ...	ఆది.
౫	మానవతి మేళము.	౭	ఎవరితోనే దెల్పుదు ...	దేశాది.
	మనోరంజని.	౮	ఎటుకారాదనిబల్క ...	ఆది.
౬	తానరూపి మేళము.	౯	Nil	
౭	సేనావతిమేళము.	౧౦	Nil	
౮	హనుమత్తోడిమేళము	౧౧	రేమానసచింతయ ...	రూపకము.
		౧౨	హరియనువారి ...	ఆది.
		౧౩	ఎందుదాగినాడో ...	శాపు.
		౧౪	ప్రొద్దుపొయ్యిని ...	శాపు.
		౧౫	దాచుకోవలెనా ...	జంపె.
		౧౬	జేసినదెల్లమరచితివో ...	ఆది.
		౧౭	ఎవరుతెలియను ...	రూపకము.
		౧౮	తప్పిబ్రతికి ...	రూపకము.
		౧౯	కొలువమరెగద ...	ఆది.
		౨౦	దాశరథేనీఋణము ...	ఆది.
		౨౧	కద్దన్నవారికికద్దు ...	ఆది.
	హనుమత్తోడి.	౨౨	బృందావనలోలా ...	రూపకము.
		౨౩	కడతేరరాదా ...	దేశాది.
		౨౪	నినువినాసుఖము ...	రూపకము.
		౨౫	ఏమనిమాటాడితివో ...	ఆది.
		౨౬	ఎందుకుదయరాదు ...	త్రిపుట.
		౨౭	ఏమిచేసితేనేమి ...	శాపు.
		౨౮	నీవంటిదైవము ...	ఆది.
		౨౯	నీదయరావలెగాక ...	ఆది.
		౩౦	ఆరగింపవే ...	రూపకము.
		౩౧	వారిధినీకు † ...	శాపు.
		౩౨	దొరుకునాయని † ...	శాపు.
		౩౩	కరుణజూడవమ్మ ...	ఆది.
		౩౪	కోటినదులు ...	ఆది.
		౩౫	మున్నురావణబాధ ...	జంపె.
		౩౬	గతినీవనినేకోరి ...	ఆది.
		౩౭	సారివెడలినపార్థసారథి ...	జంపె.
	పున్నాగవరాళి.	౩౮	పాహికల్యాణసుందర ...	శాపు.
		౩౯	తవదాసోహం ...	ఆది.
		౪౦	ఇదినీకుమేరగాదు ...	ఆది.
		౪౧	ఎవరుతెలియనుబొయ్యేరు ...	శాపు.
		౪౨	ఏనోమునోచితిమో * ...	రూపకము.
		౪౩	కృష్ణామాకేమిదోవా * ...	శాపు.
		౪౪	హరిహరినీయొక్క * ...	ఆది.
		౪౫	గంధముబుయ్యరుగా * ...	ఆది.
		౪౬	ఇందుకాయీతనుపు † ...	శాపు.
		౪౭	ఇంతభాగ్యమని ...	శాపు.
		౪౮	మానససంచరరే ...	శాపు.
	అసావేరి.	౪౯	లేకనానిన్ను ...	ఆది.
		౫౦	సమయముదెలిసి ...	శాపు.
		౫౧	నమ్మకనేమోసబోదు ...	రూపకము.
		౫౨	రారమాయింటిదాక † ...	ఆది.
		౫౩	మాపాలవెలసిన ...	ఆది.
		౫౪	సారివెడలి ...	ఆది.
		౫౫	ఏపనికోజన్మించి ...	ఆది.
		౫౬	జనకజాసమేత ...	రూపకము.
		౫౭	దశరథనందనదానవ ...	ఆది.
	ఘంటా.	౫౮	గారవింపరాదా ...	రూపకము.
		౫౯	ఇన్నాళ్లనన్నేలి ...	త్రిపుట.
		౬౦	ఉన్నతాపున * ...	శాపు.
		౬౧	ఇంకాయోచన ...	ఆది.
		౬౨	కరుణారసాక్షాయ † ...	జంపె.
		౬౩	పెరుగుపాలు * ...	ఆది.
		౬౪	రామరామరామచంద్రా ...	జంపె.
		౬౫	ఎట్లాకనుగొందునో ...	త్రిపుట.
	శుద్ధసీమంతి.	౬౬	జానకీరమణభక్త ...	ఆది.
	ఆహిరి.	౬౭	ఆదయశ్రీరఘువర ...	ఆది.
		౬౮	ఎటులకాపాడుదు ...	త్రిపుట.

MĒḶAS and RĀGAS.		Serial No.	First Words.	Tāḷas.
		౬౯	చల్లారేరామచంద్రుని ...	శాపు.
		౭౦	నీలఘనశ్యామ ...	త్రిశ్రలఘుపు.
	ధన్యాసి.	౭౧	నీచిత్తమునిశ్చలము ...	శాపు.
		౭౨	శ్రీరామదాసదాసోహం ...	శాపు.
		౭౩	రామాభిరామామనసు ...	ఆది.
		౭౪	ధ్యానమేవరమైన ...	ఆది.
		౭౫	శ్యామసుందరాంగ ...	రూపకము.
		౭౬	సంగీతజ్ఞానము ...	ఆది.
		౭౭	జానకీనాయక ...	ఆది.
	భూపాల.	౭౮	దీనజనావనశ్రీరామ ...	శాపు.
౯	ధేమక మేళము.	౭౯	తెలియలేరురామ ...	దేశాది.
	భిన్నషడ్జము.	౮౦	సరివారిలోన ...	దేశాది.
౧౦	నాటకప్రియమేళము.	౮౧	Nil	
౧౧	కోకిలప్రియమేళము.	౮౨	దాశరథేదయాశరథే ...	దేశాది.
	వర్ధని.	౮౩	మనసామనసామర్థ్య ...	రూపకము.
౧౨	రూపావతిమేళము.	౮౪	నేమొరబెట్టితే ...	త్రిపుట.
౧౩	గాయకప్రియమేళము	౮౫	Nil	
	కలకంఠి.	౮౬	శ్రీజనకతనయే ...	ఆది.
	కలగడ.	౮౭	సమయము ...	ఆది.
	జుజాహుళి.	౮౮	పరాకుజేసిననీకేమి ...	ఆది.
౧౪	వకుళాభరణమేళము	౮౯	ఏరామునినమ్మితినో ...	త్రిపుట.
	వసంతభైరవి.	౯౦	నీదయరాదా ...	రూపకము.
		౯౧	రమారమణభారమా ...	ఆది.
౧౫	మాయామాళవగౌళ మేళము.	౯౨	తులసీదళములచే ...	రూపకము.
		౯౩	మేరుసమానధీర ...	దేశాది.
		౯౪	దేవిశ్రీతులశమ్మ ...	ఆది.
		౯౫	విదులకుమ్రొక్కెద ...	దేశాది.
	సావేరి.	౯౬	శ్రీరామరామరామనీత ...	ఆది.
		౯౭	జేజేసీతారాం ...	శాపు.
		౯౮	రామాభిరామరఘురామ † ...	జంపె.
		౯౯	తీరునానాలోనిదుగ్ధ † ...	జంపె.
		౧౦౦	ఇంతకన్నదెల్పతరమా ...	శాపు.
		౧౦౧	శ్రీరామచంద్రరాఘవా ...	ఆది.
		౧౦౨	కన్నతల్లినీపు ...	ఆది.
		౧౦౩	సంసారులైతే ...	ఆది.
		౧౦౪	దరిదాపులేక ...	దేశాది.
		౧౦౫	రామబాణత్రాణ ...	ఆది.
		౧౦౬	తులసీజగజ్జనని ...	రూపకము.
		౧౦౭	శ్రీరామరామశ్రితులము ...	శాపు.
		౧౦౮	పరాశక్తి ...	ఆది.
		౧౦౯	కర్మమేబలవంత ...	శాపు.
		౧౧౦	నీపుబ్రోవవలె ...	ఆది.
		౧౧౧	చాలుచాలునీయుక్తులు * ...	రూపకము.
		౧౧౨	రామంభజేహం ...	ఆది.
		౧౧౩	బలముకులము ...	రూపకము.
		౧౧౪	ఇంతతామసమైతే ...	అట.
	జగన్మోహిని.	౧౧౫	మామవసతతం ...	ఆది.
		౧౧౬	శోభిల్లుసప్తస్వర ...	రూపకము.
	గౌళ.	౧౧౭	దుడుకుగలనన్నేదొర ...	ఆది.
	బౌళి.	౧౧౮	మేలుకోవయ్య ...	జంపె.
	రేవగుప్తి.	౧౧౯	గ్రహబలమేమి ...	దేశాది.
	గుజ్జరి.	౧౨౦	వరాలందుకొమ్మని ...	ఆది.
	గుండక్రియ.	౧౨౧	ఇంతసుచువర్ణింప ...	ఆది.
	నాదనామక్రియ.	౧౨౨	కరుణాజలధే ...	ఆది.
		౧౨౩	మంగళమవసీసుత ...	ఆది.
	గౌరీ.	౧౨౪	జయజయశ్రీరఘురామా ...	ఆది.
	సౌరాష్ట్ర.	౧౨౫	నేరమారామారామా ...	దేశాది.
		౧౨౬	పాహిమాంహరే ...	రూపకము.
		౧౨౭	మేలుకోదయానిధే ...	రూపకము.
		౧౨౮	మేలుమేలురామనామ ...	ఆది.
		౧౨౯	వినయమునను కౌశికుని ...	శాపు.
		౧౩౦	రారానన్నేలుకోరా ...	శాపు.
		౧౩౧	నీనామరూపములకు ...	ఆది.
		౧౩౨	మునుమందరగిరి * ...	శాపు.
		౧౩౩	శ్రీగణపతినిసేవింప † ...	ఆది.
		౧౩౪	జలకమాడువేళ ...	శాపు.
		౧౩౫	అల్లకల్లోలమాయ ...	ఆది.
		౧౩౬	ఘుముఘుముఘుముయని ...	శాపు.

* నౌకాచరిత్ర కీర్తనలు.

† భక్తివిజయ కీర్తనలు.

74a

INDEX of the Tyāgarājayya's Kritis in the order of Mēḷakartas and Rāgas.

MĒḶAS and RĀGAS.		Serial No.	First Words	Tāḷas.
		౧౩౭	ఎంతనుచువర్నింతు †	శాపు.
		౧౩౮	నీవేకన్నడ	శాపు.
		౧౩౯	ఏన్నడోరక్షించితే	ఆది.
		౧౪౦	పాహిపాహిదీనబంధో	జంపె.
		౧౪౧	దేవరామరామ	రూపకము.
		౧౪౨	రామరామగోవింద	ఆది.
	సింధురామక్రియ.	౧౪౩	దేవాదిదేవసదాశివ	దేశాది.
		౧౪౪	సుధామాధుర్య	ఆది.
	లలిత.	౧౪౫	సీతమ్మమాయమ్మ	రూపకము.
	వసంత.	౧౪౬	ఎట్లాదొరికితివో	ఆది.
	ఫరజు.	౧౪౭	వరమైనసేత్రోత్సవము †	శాపు.
	గౌళిపంతు.	౧౪౮	తెరతియ్యగరాదా	ఆది.
		౧౪౯	కాసిచ్చేదేగొప్పాయనురా	ఆది.
		౧౫౦	రామకృష్ణాయనరే	ఆది.
		౧౫౧	మోసబోకు	ఆది.
		౧౫౨	ఎంతపాపినైతి	శాపు.
	టక్క.	౧౫౩	రాకాశశివదన	ఆది.
౧౬	చక్రవాక మేళము	౧౫౪	ఎటులబ్రోతువో	త్రిపుట.
		౧౫౫	సుగుణములే	రూపకము.
	బిందుమాలిని.	౧౫౬	ఎంతముద్దు ఎంతసొగసు	ఆది.
	మలయమారుతము.	౧౫౭	మనసా ఎటులోర్తును	రూపకము.
	కళావతి.	౧౫౮	ఎన్నడుజూతును	ఆది.
		౧౫౯	ఒకపారిజూడగరాదా	ఆది.
	వేగవాహిని.	౧౬౦	చల్లగనాతో	ఆది.
౧౭	సూర్యకాంత మేళ.	౧౬౧	ముద్దుమోము	ఆది.
	సుప్రదీపము.	౧౬౨	వరశిఖివాహన	ఆది.
	భైరవము.	౧౬౩	మరియాదగాదయా	దేశాది.
౧౮	హాటకాంబరి మేళ.	౧౬౪	Nil	
౧౯	ఝంకారధ్వనిమేళ.	౧౬౫	ఫణిపతిశాయి	ఆది.
	చిత్తరంజని.	౧౬౬	నాదతనుమనిశం	ఆది.
౨౦	నఠభైరవి మేళము.	౧౬౭	రామకోదండరామ	ఆది.
		౧౬౮	రఘునాథాబ్రోవవే	ఆది.
		౧౬౯	శ్రీరఘువరసుగుణాలయ	ఆది.
		౧౭౦	నమ్మినవారినిమర	ఆది.
		౧౭౧	ఉపచారములనుచే	ఆది.
		౧౭౨	ఉపచారముజేసేవా	రూపకము.
		౧౭౩	కొలువైయున్నాడే	ఆది.
		౧౭౪	ఇందుకాబుట్టించితివి	ఆది.
		౧౭౫	ఏనాటినోము †	ఆది.
		౧౭౬	సర్వాంతరయామి	ఆది.
		౧౭౭	నిజమయితేముందర †	శాపు.
		౧౭౮	రక్షబెట్టరేదొరకు	ఆది.
		౧౭౯	నీవంటిదైవము	ఆది.
		౧౮౦	తనయందేప్రేమ *	శాపు.
		౧౮౧	ఆనందమానందమాయెను †	ఆది.
		౧౮౨	లలితేప్రవృద్ధ	ఆది.
		౧౮౩	శ్రీనారదముసేగురురాయా	ఆది.
		౧౮౪	తనయునిబ్రోవ	ఆది.
	శుద్ధదేశి.	౧౮౫	రఘునందనరాజ	దేశాది.
		౧౮౬	ఎందుకౌగిలింతు	ఆది.
	అమృతవాహిని.	౧౮౭	శ్రీరామపాదమా	ఆది.
	రీతిగౌళ.	౧౮౮	బాలేబాలేందు	ఆది.
		౧౮౯	ద్వైతముసుఖమా	దేశాది.
		౧౯౦	చేరరావదేమిరా	దేశాది.
		౧౯౧	బడలికదీర	ఆది.
		౧౯౨	నీదయకల్గుటే	ఆది.
		౧౯౩	పరిపాలయ	ఆది.
		౧౯౪	రాగరత్నమాలిక	రూపకము.
		౧౯౫	సీతానాయక	శాపు.
		౧౯౬	నన్నువిడచికదలకురా †	శాపు.
		౧౯౭	జోజోరఘుకులతిలకా	ఆది.
	ఆనందభైరవి.	౧౯౮	రామారామానీవారము	ఆది.
		౧౯౯	క్షీరసాగరవిహారా	జంపె.
		౨౦౦	నీకేతెలియక	ఆది.
	వసంతవరాళి.	౨౦౧	పాహిరామదూత	రూపకము.
	హిందోళవసంత.	౨౦౨	రారసీతారమణి	రూపకము.
	సారమతి.	౨౦౩	మోక్షముగలదా	ఆది.
	మార్గహిందోళ.	౨౦౪	చలమేలరా	దేశాది.

MĒḶAS and RĀGAS.		Serial No.	First Words.	Tāḷas.
	జయంతశ్రీ.	౨౦౫	మరుగేలరా	దేశాది.
	జంగ్లా.	౨౦౬	అనాథుడనుగాను	ఆది.
	హిందోళ.	౨౦౭	సామజవరగమనా	ఆది.
		౨౦౮	మనసులోనిమర్మమును	దేశాది.
	ఆభేరి.	౨౦౯	నగుమోముగనలేని	ఆది.
	నాగగాంధారి.	౨౧౦	ఓరామరామసర్వోన్నత †	శాపు.
	దేవక్రియ.	౨౧౧	నాటిమాటమరచితివో	ఆది.
	కోకిలవరాళి.	౨౧౨	సముఖాననిల్వ	దేశాది.
౨౧	కీరవాణి మేళము.	౨౧౩	కలిగియుంటేగదా	ఆది.
	కిరణావళి.	౨౧౪	పరాకునీకేలరా	ఆది.
		౨౧౫	ఏటియోచనలు	దేశాది.
	కల్యాణవసంత.	౨౧౬	నాదలోలుడై	రూపకము.
		౨౧౭	కనులుతాకీని	రూపకము.
౨౨	ఖరహరప్రియ మేళ.	౨౧౮	పాహిరామరామ	త్రిశ్రలఘువు.
		౨౧౯	చేతులారశృంగారము	ఆది.
		౨౨౦	పక్కలనిలుబడి	త్రిపుట.
		౨౨౧	చక్కనిరాజమార్గము	ఆది.
		౨౨౨	నడచినడచి	ఆది.
		౨౨౩	రామానీయడ	మధ్యాది.
		౨౨౪	రామనీసమానమెవరు	రూపకము.
		౨౨౫	విడముసేయవే	ఆది.
		౨౨౬	చిత్రరత్నమయ	ఆది.
		౨౨౭	రఘువీరరణధీర	రూపకము.
		౨౨౮	ఎవరనినిర్నయించిరిరా	ఆది.
		౨౨౯	కోరిసేవింప	ఆది.
	శ్రీరాగము.	౨౩౦	ఎందరోమహానుభావు	ఆది.
		౨౩౧	నామకుసుమముల	దేశాది.
		౨౩౨	రామకోదండరామ	శాపు.
		౨౩౩	యుక్తముకాదు	ఆది.
	మాళవశ్రీ.	౨౩౪	ఎన్నాళ్లతిరిగేది	ఆది.
	మధ్యమావతి.	౨౩౫	రామనామభజా	ఆది.
		౨౩౬	ఎవరిచ్చిరిరా	ఆది.
		౨౩౭	శ్రీరామజయరామ †	ఆది.
		౨౩౮	నళినలోచననీ	శాపు.
		౨౩౯	అలకలల్లలాడగ	మధ్యాది.
		౨౪౦	వేంకటేశనినుసేవింపను	ఆది.
		౨౪౧	అడిగిసుఖములెవ్వ	రూపకము.
		౨౪౨	నగుమోముగలవాని	ఆది.
		౨౪౩	రామకథాసుధారస	మధ్యాది.
		౨౪౪	నాదుపైబలికేరు	జంపె.
		౨౪౫	రామాసమయము	ఆది.
		౨౪౬	దేవశ్రితపస్తీర్థ	త్రిపుట.
		౨౪౭	ముచ్చటబ్రహ్మాదుల	ఆది.
		౨౪౮	వినాయకుని	ఆది.
		౨౪౯	శరణుశరణనుచు	ఆది.
	మణిరంగు.	౨౫౦	రానిదిరాదు	ఆది.
	ఫలమంజరి.	౨౫౧	సనాతనాపరమ	దేశాది.
	ఆభోగి.	౨౫౨	నన్నుబ్రోవనీకింత	దేశాది.
		౨౫౩	మనసునిల్పశక్తి	ఆది.
	కళానిధి.	౨౫౪	చిన్ననాడేనాపైబట్టి	దేశాది.
	మంజరి.	౨౫౫	బట్టివిడువరాదు	ఆది.
	శ్రీరంజని.	౨౫౬	సొగసుగామృదంగ	రూపకము.
		౨౫౭	మారుబల్కకున్న	ఆది.
		౨౫౮	బ్రోచేవారెవరే	ఆది.
		౨౫౯	భువినిదాసుడనే	దేశాది.
		౨౬౦	సరిఎవ్వరేశ్రీజాన	దేశాది.
	హుసేని.	౨౬౧	సర్వలోకదయానిధే	త్రిశ్రలఘువు.
		౨౬౨	రామానిన్నేనమ్మినాను	ఆది.
		౨౬౩	రామరామరామసీత	రూపకము.
		౨౬౪	భజరామంసతతం	ఆది.
		౨౬౫	ఏమనివేగింతునే †	ఆది.
		౨౬౬	వినతాసుతరార †	ఆది.
	కాపి.	౨౬౭	అన్యాయముసేయ	ఆది.
		౨౬౮	ఆతడేధన్యుడురా	శాపు.
		౨౬౯	రామారఘుకులజలనిధి	రూపకము.
		౨౭౦	ఎన్నాళ్లనీదోవ	శాపు.
		౨౭౧	రామపాహి	శాపు.
		౨౭౨	నిత్యరూపయెవరి	రూపకము.

* నౌకాచరిత్ర కీర్తనలు.

† భక్తివిజయ కీర్తనలు.

INDEX of the Tyagarajayya's Kritis in the order of Mēḷakartas and Rāgas.

MĒḶAS and RĀGAS.	Serial No.	First Words.	Tāḷas.
౨౨ శాపి ...	౨౨౩	పాహికల్యాణరాం † ...	ఆది.
	౨౨౪	జూతామురారే * ...	శాపు.
	౨౨౫	ఇంతసౌఖ్యమని ...	ఆది.
	౨౨౬	సుందరదశరథనందన ...	రూపకము.
	౨౨౭	మీవల్లగుణదోష ...	జంపె.
దర్బార్ ...	౨౨౮	ముందువెనక ...	ఆది.
	౨౨౯	నారదగురుసామి ...	ఆది.
	౨౩౦	దొరచనకమల ...	ఆది.
	౨౩౧	ఎందుండివెడలితివో ...	త్రిపుట.
	౨౩౨	రామాభిరామా ...	శాపు.
	౨౩౩	రామాలోభమేల ...	ఆది.
	౨౩౪	ఏలతెలియలేరు ...	శాపు.
	౨౩౫	అపరాధములమాన్పి ...	జంపె.
	౨౩౬	ఏదినీబాహుబల ...	ఆది.
	౨౩౭	పరిపాలయమా ...	శాపు.
నాయకి ...	౨౩౮	కనుగొనసౌఖ్యము ...	రూపకము.
	౨౩౯	దయలేనిబ్రతుకు ...	జంపె.
	౨౪౦	నీభజనగానరనీకుల ...	ఆది.
జయమనోహరి ...	౨౪౧	శ్రీరమ్యచిత్తాలంకార ...	ఆది.
	౨౪౨	నీభక్తిభాగ్యసుధా ...	రూపకము.
	౨౪౩	యజ్ఞాదులుసుఖము ...	ఆది.
మనోహరి ...	౨౪౪	పరితాపముకని ...	రూపకము.
సాళగభైరవి ...	౨౪౫	పదవినీసన్నిధి ...	ఆది.
	౨౪౬	విలాపవారమెత్తుకొంటివి ...	ఆది.
	౨౪౭	సంగీతసాహిత్యజ్ఞానము ...	దేశాది.
జయనారాయణి ...	౨౪౮	మనవినివినుమా ...	ఆది.
శుద్ధబంగాళ ...	౨౪౯	రామభక్తిసామ్రాజ్య ...	ఆది.
	౨౫౦	తాలినేజేసినపూజా ...	ఆది.
జయంతసేనా ...	౨౫౧	వినతాసుతవాహన ...	దేశాది.
బృందావనసారంగ..	౨౫౨	కమలాప్తకుల ...	దేశాది.
పూర్ణషడ్జము ...	౨౫౩	శ్రీమానినీమనోహరా ...	దేశాది.
	౨౫౪	లావణ్యరామ ...	రూపకము.
నిద్రసేనా ...	౨౫౫	ఎవరైనలేరాపెద్దలు ...	దేశాది.
దేవమనోహరి ...	౨౫౬	కన్నతండ్రినాపై ...	దేశాది.
	౨౫౭	కులబిరుదున ...	రూపకము.
	౨౫౮	ఎవరికైయవతార ...	శాపు.
	౨౫౯	దలచినంతనే ...	ఆది.
ముఖారి ...	౨౬౦	ఇందుకాయీతనుపు ...	శాపు.
	౨౬౧	సరసీరుహానన ...	దేశాది.
	౨౬౨	ఎంతనినేవర్ణింతును ...	రూపకము.
	౨౬౩	క్షీణమైతిరుగ ...	ఆది.
	౨౬౪	కారుబారునేయు ...	ఆది.
	౨౬౫	మురిపెముకలిగె ...	ఆది.
	౨౬౬	చింతిస్తున్నాడే ...	ఆది.
	౨౬౭	సుఖమెవరో ...	దేశాది.
కానడ ...	౨౬౮	శ్రీనారదనాదసుధార ...	రూపకము.
	౨౬౯	ఓరజూపుజూచేది ...	దేశాది.
కన్నడగౌళ ...	౨౭౦	సాగసుజూడతరమా ...	రూపకము.
	౨౭౧	నృపాలవాల ...	ఆది.
నాచవరాంగి ...	౨౭౨	వరదరాజ ...	రూపకము.
స్వరభూషణి ...	౨౭౩	గురులేకయెటువంటి ...	జంపె.
౨౩ గౌరీమనోహరిమేళ			
౨౪ వరుణప్రియ మేళము			
వీరవసంత ...	౨౭౪	ఏమనిపొగడువరా ...	ఆది.
౨౫ భూరరంజని మేళము	౨౭౫	మనసాశ్రీరాముని ...	ఆది.
కేసరి ...	౨౭౬	నన్నుగన్నతల్లి ...	దేశాది.
౨౬ చారుకేశ మేళము	౨౭౭	ఆడిమోడిగలదా ...	దేశాది.
౨౭ సరసాంగి మేళము	౨౭౮	మేనుజూచిమోసపోకు ...	దేశాది.
కమలామనోహరి...	౨౭౯	నీముద్దుమోముజూపవే ...	ఆది.
సింహవాహిని ...	౨౮౦	నెనరుంచరా ...	దేశాది.
నళినకాంతి ...	౨౮౧	మనవ్యాలించరా ...	దేశాది.
౨౮ హరికాంభోధి మేళ..	౨౮౨	దినమణివంశ ...	ఆది.
	౨౮౩	ఎంతరానీతనకెంత ...	ఆది.
	౨౮౪	రామనన్నుబ్రోవరా ...	రూపకము.
	౨౮౫	ఉండేదిరాముడొకడు ...	రూపకము.
	౨౮౬	ఎందుకునిర్దయ ...	దేశాది.
	౨౮౭	లాలిలాలీయని ...	ఆది.
	౨౮౮	చనితోడిదేవే ...	ఆది.

MĒḶAS and RĀGAS.	Serial No.	First Words.	Tāḷas.
హరికాంభోధి ...	౨౮౯	ఒకమాటఒకబాణము ...	రూపకము.
	౨౯౦	వేనేనుచువెతకుదురా ...	ఆది.
	౨౯౧	పేరిడినినుబెంచిన ...	
కాంభోధి ...	౨౯౨	మరిమరినిన్నే ...	ఆది.
	౨౯౩	మాజోలికి ...	దేశాది.
	౨౯౪	ఓరంగశాయి ...	ఆది.
	౨౯౫	ఎవరిమాటవిన్నావో ...	ఆది.
	౨౯౬	శ్రీరఘువరప్రమేయ ...	ఆది.
	౨౯౭	మహితాత్రివృద్ధ ...	శాపు.
కేదారగౌళ ...	౨౯౮	కరుణాజలధే ...	శాపు.
	౨౯౯	వారిజనయన † ...	ఆది.
	౩౦౦	వేణుగానలోల ...	రూపకము.
	౩౦౧	తులసీబిల్వ ...	ఆది.
	౩౦౨	రామునివరపకవే ...	ఆది.
	౩౦౩	నిగ్గుమాలినాపలె ...	ఆది.
	౩౦౪	ఓజగన్మాతా † ...	ఆది.
	౩౦౫	చర్మనము నేయ ...	జంపె.
	౩౦౬	మారామచంద్రుని ...	ఆది.
	౩౦౭	బాలియూగవయ్య ...	రూపకము.
	౩౦౮	పిలుచునేపొగదుదుర ...	శాపు.
	౩౦౯	ధర్మాత్మనన్నిపుడు ...	జంపె.
	౩౧౦	{లాలిగుణశాలి ...	జంపె.
		{ఇనవంశమంబు ...	జంపె.
	౩౧౧	రఘునందన ...	రూపకము.
సురటి ...	౩౧౨	రామచంద్రనీదయ ...	దేశాది.
	౩౧౩	వేరెవ్వరెగతి ...	దేశాది.
	౩౧౪	రామదైవమా ...	రూపకము.
	౩౧౫	భజనపరులకేల ...	రూపకము.
	౩౧౬	గీతార్థముసంగీత ...	దేశాది.
	౩౧౭	శృంగారించుకొని * ...	ఆది.
	౩౧౮	పలికేహారతీరే ...	ఆది.
	౩౧౯	మాకులమునులక్షిం * ...	దేశాది.
యదుకుల కాంభోధి.	౩౨౦	పాహిరామచంద్రరాఘవా ...	త్రిశ్రలఘుపు.
	౩౨౧	ఎంతనుచుపైకింతు ...	ఆది.
	౩౨౨	హెచ్చరికగారార ...	జంపె.
	౩౨౩	దయసేయవయ్య † ...	ఆది.
	౩౨౪	నీదయచేరామ ...	దేశాది.
	౩౨౫	ఏతాపునసేచెలిమో ...	దేశాది.
	౩౨౬	శ్రీరామరఘురామ ...	జంపె.
	౩౨౭	ఆడవారుచెల్లి * ...	శాపు.
	౩౨౮	వెలిమినిజలజాక్షు † ...	ఆది.
	౩౨౯	అదికామభజన ...	ఆది.
బలహంస ...	౩౩౦	రామసీతారామ ...	ఆది.
	౩౩౧	రామఏవద్వైతం ...	రూపకము.
	౩౩౨	దండముచెల్పెనురా ...	ఆది.
	౩౩౩	నిన్నుబాసియెట్ల ...	ఆది.
	౩౩౪	తల్లిదండ్రులుగల ...	ఆది.
	౩౩౫	ఇకకావలసిన ...	ఆది.
	౩౩౬	విరాజమురగరాజ ...	ఆది.
కుంతలవరాళి ...	౩౩౭	శరశరసమరైక ...	ఆది.
	౩౩౮	చెంతనేసచా ...	దేశాది.
	౩౩౯	కలినరులకుమహిమలు ...	దేశాది.
కమాసు ...	౩౪౦	నీచాపలిజామనసున ...	దేశాది.
	౩౪౧	సుజనజీవనా ...	రూపకము.
చెంచుకాంభోధి...	౩౪౨	వరరాగలయజ్ఞులు ...	దేశాది.
నారాయణగౌళ...	౩౪౩	ఇన్నాళ్లుదయరాకున్న ...	శాపు.
	౩౪౪	ఇంకావయరాకుంటే ...	ఆది.
	౩౪౫	కపలేనాదుగాడే ...	ఆది.
మాళవి ...	౩౪౬	నెనరుంచినాను ...	ఆది.
నీలాంబరి ...	౩౪౭	మాటాడవేమినాతో ...	దేశాది.
	౩౪౮	నీకేదయరాక ...	త్రిపుట.
	౩౪౯	ఎన్నుమనసుపడరాని † ...	ఆది.
	౩౫౦	బాలియూగవే ...	రూపకము.
	౩౫౧	సయ్యాటపాటలకు ...	జంపె.
సరస్వతిమనోహరి..	౩౫౨	ఎంతవేడుకొందురా ...	దేశాది.
ఈశమనోహరి ...	౩౫౩	శ్రీజానకీమనోహరా ...	దేశాది.
	౩౫౪	మనసాశ్రీరామచంద్రుని ...	ఆది.
ఛాయాతరంగిణి ...	౩౫౫	ఇతరదైవములవల్ల ...	రూపకము.

* నౌకాచరిత్ర కీర్తనలు.

† భక్తివిజయ కీర్తనలు.

INDEX of the Tyagarajayya's Kritis in the order of Melakartas and Ragas.

MĒḶAS and RĀGAS.	Serial No.	First Words.	Tāḷas.
౨౮ చాయాతరంగిణి ...	౪౦౬	కృపజూచుటకు ...	ఆది.
బంగాళ ...	౪౦౭	మనుపేతెలియక ...	ఆది.
	౪౦౮	గిరిరాజసుతాతనయ ...	దేశాది.
	౪౦౯	సాధించేదనుచు ...	దేశాది.
రవిచంద్రిక ...	౪౧౦	మాకేలరావిచారము ...	దేశాది.
	౪౧౧	నిరవధిసుఖదా ...	ఆది.
రాగపంజరము ...	౪౧౨	సార్వభౌమసాకేత ...	దేశాది.
	౪౧౩	వరదానవనీతాశా ...	శాపు.
సామ ...	౪౧౪	శాంతములేక ...	ఆది.
	౪౧౫	ఎటులైనభక్తి ...	శాపు.
నారాయణి.	౪౧౬	రామానీవేగానినన్ను ...	ఆది.
	౪౧౭	భజనసేయుమార్గము ...	దేశాది.
నాటకురంజి.	౪౧౮	కువలయదళనయన ...	ఆది.
	౪౧౯	మనసువిషయమట ...	ఆది.
బహుధారి.	౪౨౦	బ్రోవభారమా ...	ఆది.
ప్రతాపవరాళి ...	౪౨౧	వినయాస్పకొనియు ...	ఆది.
నాగస్వరావళి ...	౪౨౨	శ్రీపతేనీపద ...	ఆది.
స్వరావళి ...	౪౨౩	ప్రాలబ్ధమిట్లుండగ ...	జంపె.
నవరసకన్నడ ...	౪౨౪	నినువినానామదెందు ...	రూపకము.
	౪౨౫	పలుకుకండచక్కెర ...	దేశాది.
జంజూటి ...	౪౨౬	రామరామరామరామరార ...	రూపకము.
కోకిలధ్వని ...	౪౨౭	కొనియాడేనాయెడ ...	ఆది.
	౪౨౮	తాలిసేనుజేయు ...	దేశాది.
ఫలరంజని ...	౪౨౯	శ్రీనారసింహ ...	దేశాది.
శహాన ...	౪౩౦	గిరిపైనెలకొన్న ...	ఆది.
	౪౩౧	వందనమురఘునందన † ...	ఆది.
	౪౩౨	శ్రీరామశ్రీరమాశ్రీమనోహరమా..	ఆది.
	౪౩౩	రామరామరామలాలీ ...	శాపు.
	౪౩౪	దూరకేకట్లునా ...	శాపు.
	౪౩౫	రఘుపతేరామా ...	రూపకము.
	౪౩౬	ఈవసుధనీవంటి ...	ఆది.
	౪౩౭	నిజముగనీమహిమ ...	దేశాది.
	౪౩౮	ఏమానతిచ్చేవో ...	రూపకము.
	౪౩౯	దేహితవపదభక్తిం ...	ఆది.
ఊహాభరణము ...	౪౪౦	నిజమర్మములను ...	ఆది.
మోహన ...	౪౪౧	మోహనరామా ...	దేశాది.
	౪౪౨	ననుపాలింప ...	ఆది.
	౪౪౩	ఎవరురానినువినాగతి ...	శాపు.
	౪౪౪	మాటిమాటికిదెల్పవలెనా ...	శాపు.
	౪౪౫	భవసుతనాహృదయ ...	ఆది.
	౪౪౬	రామనినునమ్మినవారము ...	ఆది.
	౪౪౭	దయరానిదయరాని † ...	ఆది.
	౪౪౮	రామరామరామరామాయని ...	శాపు.
	౪౪౯	వేదవాక్యమని ...	శాపు.
	౪౫౦	జయమంగళము † ...	జంపె.
	౪౫౧	ఎందుకోభాగ ...	ఆది.
కాపినారాయణి ...	౪౫౨	సరససామదాన ...	దేశాది.
గుహపోషణి ...	౪౫౩	రమించువారెవరురా ...	రూపకము.
ధీరశంకరాభరణము	౪౫౪	మరియాదగాదురా ...	ఆది.
	౪౫౫	ఏమిసేరము ...	ఆది.
	౪౫౬	ఎందరుపెద్దల ...	దేశాది.
	౪౫౭	ఎందుకీచలము ...	త్రిపుట.
	౪౫౮	ఎవరినిలచితే ...	ఆది.
	౪౫౯	రమారమణగోవింద ...	ఆది.
	౪౬౦	బుద్ధిరాదు ...	శాపు.
	౪౬౧	భక్తివిచ్చమియ్యవే ...	రూపకము.
	౪౬౨	నాపాలిశ్రీరామా ...	ఆది.
	౪౬౩	స్వరరాగసుధారస ...	ఆది.
	౪౬౪	రామునినువినా ...	రూపకము.
	౪౬౫	పరిపాలయదాశరథి ...	శాపు.
	౪౬౬	శ్రీరఘువరదాశరథే ...	ఆది.
	౪౬౭	గతమోహశ్రితపాల ...	రూపకము.
	౪౬౮	పాహిరామచంద్రా ...	ఆది.
	౪౬౯	పవనజస్తుతిపాత్రి ...	ఖండలఘుపు.
	౪౭౦	రామశ్రీరామలాలీ ...	ఆది.
	౪౭౧	శంభోశివశంకర ...	రూపకము.
	౪౭౨	నన్నుబ్రోవరాదు † ...	త్రిపుట.
	౪౭౩	రామశతరామరామ ...	ఆది.

MĒḶAS and RĀGAS.	Serial No.	First Words.	Tāḷas.
౨౯ శంకరాభరణము...	౪౭౪	గుండతేశ్వరుని ...	ఆది.
	౪౭౫	మనగురుస్వామినైన ...	రూపకము.
	౪౭౬	ఈవరగుజూచినది ...	
	౪౭౭	వరలీలగానలోల ...	
	౪౭౮	విష్ణువాహనుండిదిగో † ...	రూపకము.
కేదారము ...	౪౭౯	మరచేవాడనా ...	ఆది.
	౪౮౦	రామానీపైభక్తిదగు ...	ఆది.
	౪౮౧	ఓరమారమణ ...	ఆది.
కోలాహలం ...	౪౮౨	మదిలోనయోచన ...	దేశాది.
జనరంజని ...	౪౮౩	స్మరణసుఖము ...	దేశాది.
	౪౮౪	విడిజాలమురా ...	ఆది.
	౪౮౫	నాడాడినమాట ...	శాపు.
హంసధ్వని ...	౪౮౬	రఘునాయక ...	దేశాది.
	౪౮౭	శ్రీరఘుకులమందు ...	దేశాది.
పూర్ణచంద్రిక ...	౪౮౮	బలుకవేనినా ...	ఆది.
	౪౮౯	తెలిశరామచింతన ...	ఆది.
	౪౯౦	శ్రీరామరామజగ ...	జంపె.
దేవగాంధారి ...	౪౯౧	కొలుచైయున్నాడే ...	ఆది.
	౪౯౨	మరవకరానివ ...	ఆది.
	౪౯౩	శ్రీరఘువరకరుణా ...	ఆది.
	౪౯౪	ఈమహినీసమాన ...	ఆది.
	౪౯౫	వినరాచనామనవి ...	దేశాది.
	౪౯౬	నామొరాలకింప ...	రూపకము.
	౪౯౭	కరుణాసముద్ర ...	ఆది.
	౪౯౮	పాలయశ్రీరఘువీర ...	ఆది.
	౪౯౯	క్షీరసాగరశయన ...	ఆది.
	౫౦౦	నీతావరసంగీత ...	ఆది.
	౫౦౧	ఎవ్వరుమనకు * ...	ఆది.
	౫౦౨	తనలోనేధ్యానించి † ...	ఆది.
ఆరభి ...	౫౦౩	బూతాములారే ...	రూపకము.
	౫౦౪	అంబనిన్ను ...	ఆది.
	౫౦౫	సాధించెనేఓమనస ...	ఆది.
	౫౦౬	నామొరలనువిని ...	దేశాది.
	౫౦౭	చాలకల్లలాడుకొన్న ...	ఆది.
	౫౦౮	నాహృదుధారసంబిలను ...	రూపకము.
	౫౦౯	నిన్నేనెరనమ్మినాను ...	శాపు.
	౫౧౦	ఓరామఓరామ ...	ఆది.
	౫౧౧	ఓరాజీవాక్ష ...	శాపు.
	౫౧౨	సుందరినినువర్ణింప ...	శాపు.
	౫౧౩	పతికీమంగళహారతీరే ...	ఆది.
	౫౧౪	ఇపుడైననను † ...	శాపు.
	౫౧౫	అడుగువరముల † ...	శాపు.
	౫౧౬	బలుకవేమిపతిత ...	త్రిశ్రలఘుపు.
గరుడధ్వని ...	౫౧౭	ఆనందసాగర ...	దేశాది.
	౫౧౮	తత్వమెరుగతరమా ...	రూపకము
ఆహాణ ...	౫౧౯	ఏలనీదయరాదు ...	ఆది.
	౫౨౦	రారారఘునీరా ...	ఆది.
	౫౨౧	భజనసేయరాదా ...	రూపకము.
	౫౨౨	నిపాపముజేసితిరా ...	త్రిపుట.
	౫౨౩	అనుపమగుణాంబుధి ...	జంపె.
	౫౨౪	ఇలలోప్రణతార్తి ...	ఆది.
	౫౨౫	చెడేబుద్ధిమానురా ...	ఆది.
	౫౨౬	కట్టుజేసినాపు ...	ఆది.
	౫౨౭	నారదగానలోల ...	రూపకము.
	౫౨౮	శ్రీపప్రియ ...	ఆది.
	౫౨౯	అమ్మధర్మసంవర్ధని ...	ఆది.
	౫౩౦	అట్లాబలుకుదు ...	ఆది.
	౫౩౧	ముహుర్ముర్తులు ...	ఆది.
కన్నడ ...	౫౩౨	భజరేభజమానస ...	శాపు.
	౫౩౩	ఇదేభాగ్యము ...	త్రిపుట.
	౫౩౪	సాకేతనికేతన ...	రూపకము.
	౫౩౫	నిన్నాడనేల ...	ఆది.
బిలహరి ...	౫౩౬	నాజీవాధార ...	ఆది.
	౫౩౭	దొరుకునాఇటువంటి ...	ఆది.
	౫౩౮	సరససంహానన ...	త్రిపుట.
	౫౩౯	సరసీరుహాసనయన † ...	శాపు.
	౫౪౦	ఇంతాకన్నానంద ...	రూపకము.
	౫౪౧	కోరివచ్చిలినయ్య ...	ఆది.

* నాకాపరిత్ర కీర్తనలు.

† భక్తివిజయ కీర్తనలు.

RĀGAMĀLIKA

IN

FOURTEEN RĀGAS.

Śrīviśvanādhambhajēham.
శ్రీవిశ్వనాథంభజేహం.
ஸ்ரீவிஸ்வநாதம்பஜேஹம்.

TĀḶA.—ĀDI.
తాళము.—ఆది.
தாளம்.—ஆதி.

రాగమాలిక.

இராகமாலிக.

(SANSCRIT WORDS.)

Music & words by **Muthuswāmi Dīkshita.**

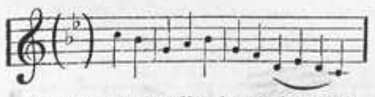
Count by quavers. Met. ♪ = 100.

Style of execution. Marcato.

PALLAVI.—పల్లవి.—பல்லவி.

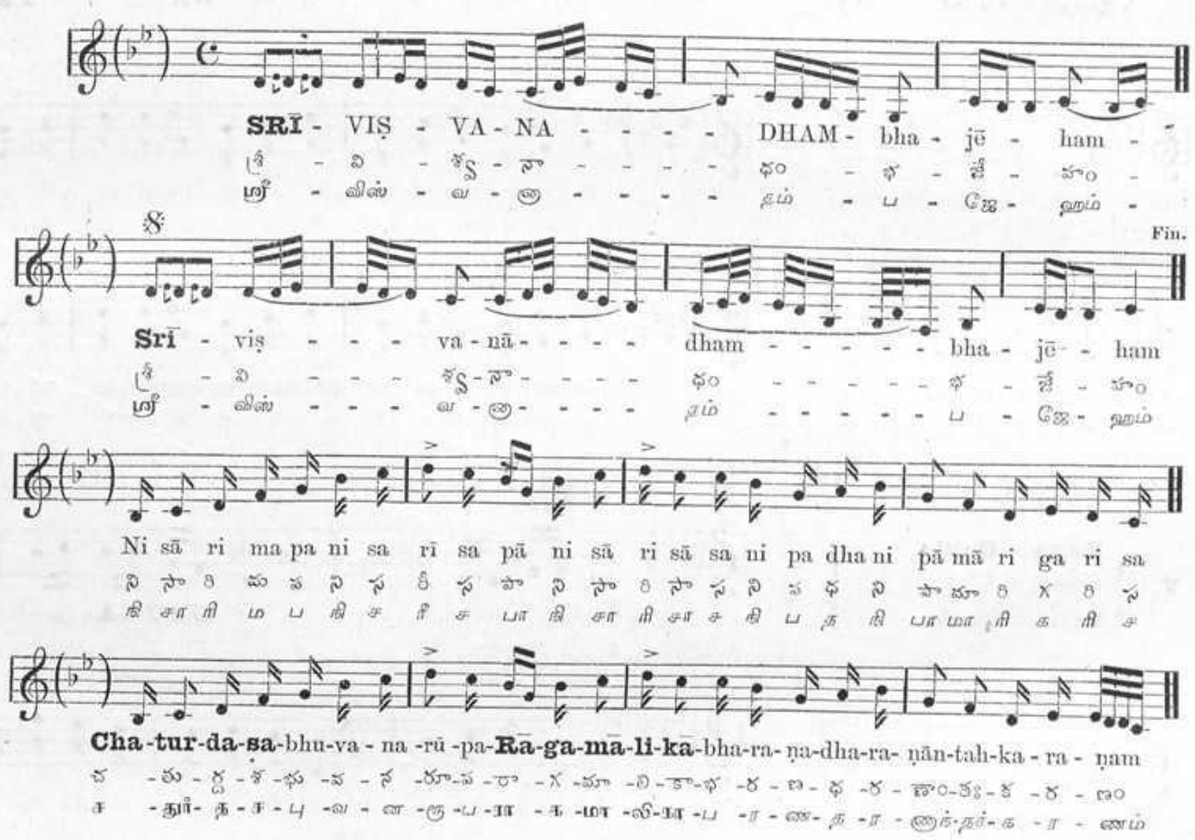
I. **Rāga.—Śrī (rāga.)**
రాగము.—శ్రీ (రాగము.)
இராகம்.—ஸ்ரீ (ராகம்.)

(Ārō. Sa ri ma pa ni sa.)
(ఆరో. స రి మ ప ని స.)
(ஆரோ. ச ரி ம ப நி ச.)



(Avarō. Sani padhanipamariga risa.)
(అవరో. స ని ప ధ ని ప మ రి గ రి స.)
(அவரோ. ச நி ப த நி ப ம ரி க ரி ச.)

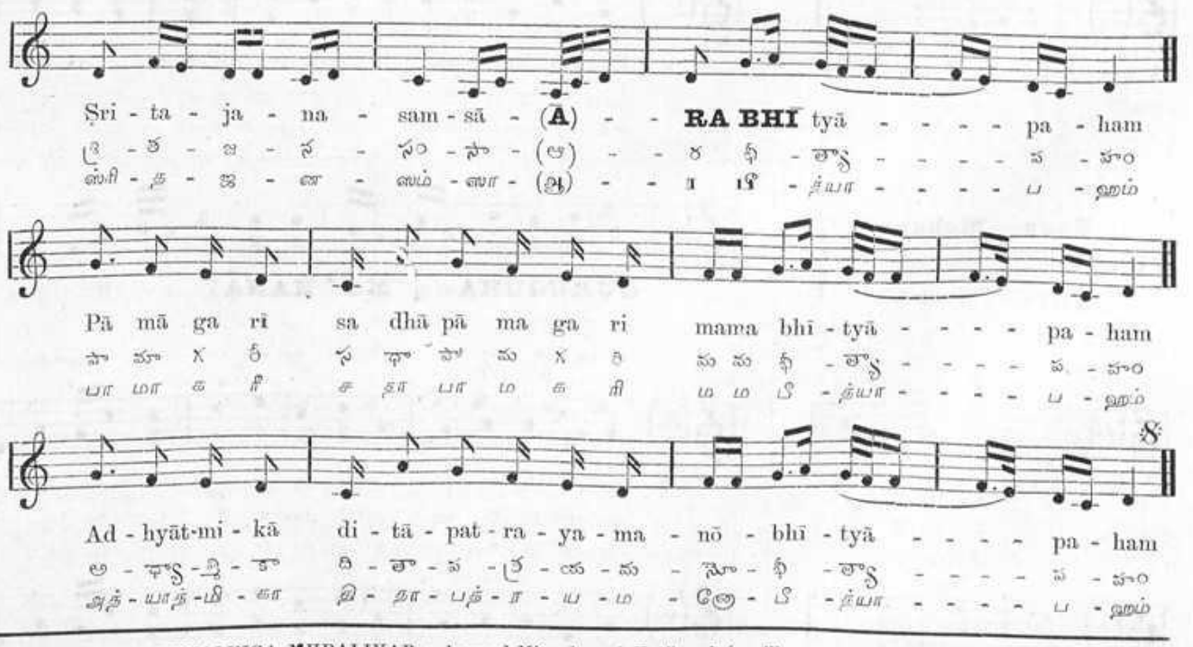
N. B.—Perpendicular lines have been inserted across the staves to indicate that the notes placed between them occur but seldom in the rāga. On the other hand those which predominate therein are distinguished by a slur.


SRĪ - VIṢ - VA - NA - - - - DHAM - bha - jē - ham -
శ్రీ - వి - శ్వ - నా - - - - ధం - భ - జే - హం -
ஸ்ரீ - விஸ் - வ - ந - - - - தம் - ப - ஜே - ஹம் -
Fin.
Śrī - viṣ - - - va - nā - - - - dham - - - - - bha - jē - ham
Ni sā ri ma pa ni sa rī sa pā ni sā ri sā sa ni pa dha ni pā mā ri ga ri sa
Cha-tur-da-śa-bhu-va - na -rū -pa-Rā-ga-mā-li-ka-bha-ra- ṇa-dha-ra- ṇān-tah-ka - ra - ṇam

II. **Rāga.—Ārabhi.**
రాగము.—ఆరభి.
இராகம்.—ஆ ர பி.

(Ārō. Sa ri ma pa dha sa.)
(ఆరో. స రి మ ప ధ స)
(ஆரோ.ச ரி ம ப த ச.)

(Ava. Sa ni dhapa ma ga ri sa.)
(అవ. స ని ధ ప మ గ రి స.)
(அவ. ச நி த ப ம க ரி ச.)


Śri - ta - ja - na - sam - sā - (Ā) - - RA BHI tyā - - - - pa - ham
Pā mā ga ri sa dhā pā ma ga ri mama bhī - tyā - - - - pa - ham
Ad - hyāt-mi - kā di - tā - pat - ra - ya - ma - nō - bhī - tyā - - - - pa - ham

This Rāgamālika was composed at the instance of VAITHYALINGA MUDALIYAR a learned Mirasdar of Kuḷikarai (a village south-west of Tiruvarur, vide rāga XIV Śrī pura niruruti bhāga garta tīra stiratara Bhūpāla pālanam.) This gentleman who had honoured M. Dikshita with a "Kanakābhishēkam" in recognition of his extraordinary merits requested him to compose a song in his own praise; the composer who like Tyāgarājyya had a sovereign contempt for 'Narastuti' wrote it in praise of the tutelary di ..ities of the place ending with a prayer for the welfare of the Bhūpala.

75

22

ANUPALLAVI.—అనుపల్లవి.—அனுபல்லவி.

III. **Rāga.—Gauri.** రాగము.—గౌరి. இராகம்.—கௌரி.

ṢRĪ - VI - ṢĀ - - LĀ - - - - KSHĪ - **GAU** - **RĪ** - - ṣam
శ్రీ - వి - ష - - లా - - - - క్షీ - గౌ - రీ - - శం
ஸ்ரீ - வி - ஷ - - லா - - - - க்ஷீ - கௌ - ரீ - - சம்

(Ārō. Sa ri ma pa ni sa.)
(ఆరో. స రి మ ప ని స.)
(ஆரோ. ச ரி ம ப நி ச.)

Sa ri ga rī sa ri mā pa sa ni ni sā dha pa ma ga ri **Gau** - **rī** - ṣam
స రి గ రీ స రి మా ప స ని ని సా ధ ప మ గ రి గౌ - రీ - శం
ச ரி க ரீ ச ரி மா ப ச நி நி சா த ப ம க ரி கௌ - ரீ - சம்

(Avarō. Sa nidha pa ma ga ri sa.)
(అవరో. స ని ధ ప మ గ రి స.)
(அவரோ. ச நி த ப ம க ரி ச.)

Sa - ka - la-nish-ka - ḷa - rū - - pa-sach - chi-dā - nan - da-ma-ya **Gau** - - **rī** - ṣam
స - క - ల-ని -ష్క - ళ - రూ - - ప-స - చ్చి - దా - నం - ద-మ - య గౌ - - రీ - శం
ச - க - ல-நிஷ்க - ள - ரூ - - ப-ச - ச்சி - தா - னந் - த-ம - ய கௌ - - ரீ - சம்

IV. **Rāga.—Nāta.** రాగము.—నాట. இராகம்.—நாட்டை.

Chi - tra - viṣ - - - va **NĀ** - - - **TA** ka pra - kā - - ṣam -
చి - త్ర - వి - - - ష్ణ నా - - - ట - క ప్ర - కా - - శం -
சி - த்ர - விஷ் - - - வ நா - - - ட - க ப்ர - கா - - சம் -

(Ārō. Sa ri gamapadhanisa.)
(ఆరో. స రి గ మ ప ధ ని స.)
(ஆரோ. ச ரி க ம ப த நி ச.)

Pa mā ni pā sa ni rī sa ni pa rī ri sā ni pā ma - pra - kā - ṣam -
ప మా ని పా స ని రీ స ని ప రీ రి సా ని పా మ - ప్ర - కా - శం -
ப மா நி பா ச நி ரீ ச நி ப ரீ ரி சா நி பா ம - ப்ர - கா - சம் -

(Avarō. Sa ni pa ma ri sa.)
(అవరో. స ని ప మ రి స.)
(அவரோ. ச நி ப ம ரி ச.)

Ja- gat-pra-kā-ṣa - ka- bhās-ka -ra - ṣa-ṣān-ka - kō - ṭi - kō - ṭi - pra - kā - ṣam -
జ - గత్-ప్ర - కా - శ - క - భా - స్క - ర - ష - ష - ణ్ - క - కో - టి - కో - టి - ప్ర - కా - శం -
ஜ - கத்-ப்ர - கா - ச - க - பாஸ் - க - ர - ஷ - ஷாங் - க - கோ - டி - கோ - டி - ப்ர - கா - சம் -

V. **Rāga.—Gaula.** రాగము.—గౌళ. இராகம்.—கௌளை.

Gō - vin - dā - di - vi - nu - ta **GAU LA** n gam ri - - - - - - - - -
గో - వి ం - దా - ది - వి - ను - త గౌ - ళా ం - ఀ ం రి - - - - - - - - -
கோ - விந் - தா - தி - வி - னு - த கௌ - ளாங் - கம் ரீ - - - - - - - - -

(Ārō. Sa ri ga marimapa ni sa.)
(ఆరో. స రి గ మ రి మ ప ని స.)
(ஆரோ. ச ரி க ம ரி ம ப நி ச.)

Pā ni pa sā ni pā nī sā ri sa ri ga ma ri sā sā ni pa **Gau** **la** n gam
పా ని ప సా ని పా నీ సా రి స రి గ మ రి సా సా ని ప గౌ ళా ం ఀ ం
பா நி ப சா நி பா நீ சா ரி ச ரி க ம ரி சா சா நி ப கௌ ளாங் கம்

(Avarō. Sanipa magama ri sa.)
(అవరో. స ని ప మ గ మ రి స.)
(அவரோ. ச நி ப ம க ம ரி ச.)

Kshī-ra - kun-dēn-du - kar-pū -rā - di -vi - ja -ya-bha-si - tōd-dhū - ḷi - ta - **Gau-la** n - gam
క్ష - ర - కుం - దేం - దు - క - ర్పూ - రా - ది - వి - జ - య - భ - సి - తో - ద్ధూ - ళి - త - గౌ - ళాం - ఀం
க்ஷீ - ர - குந் - தேந் - து - கர் - பூ - ரா - தி - வி - ஜ - ய - ப - ஸி - தோ - த்தூ - ளி - த - கௌ - ளாங் - கம்

VI. **Rāga.—Mōhana.** రాగము.—మోహనం. இராகம்.—மோகனம்.

GURUGUHA sam - **MŌ** - **HANA** ka - ra - lin - gam - - - - - - - - - -
గు - రు - గు - హ - సం - మో - హ - న - క - ర - లిం - ఀం - - - - - - - - - -
கு - ரு - கு - ஹ - ஸம் - மோ - ஹ - ன - க - ர - லிங் - கம் - - - - - - - - - -

(Ārō. Sa ri ga pa dha sa.)
(ఆరో. స రి గ ప ధ స.)
(ஆரோ. ச ரி க ப த ச.)

Pā gā dha dha pā dha ri sā gā ri sa pā dhā ga **Mō** - **ha-na**-ka - ra - lin - gam
పా గా ధ ధ పా ధ రి సా గా రి స పా ధా గ మో - హ - న - క - ర - లిం - ఀం
பா சா த த பா த ரி சா கா ரீ ச பா தா க மோ - ஹ - ன - க - ர - லிங் - கம்

(Avarō. Sa dha pa ga ri sa.)
(అవరో. స ధ ప గ రి స.)
(அவரோ. ச த ப க ரி ச.)

Pan-chī-kru-ta-pan - cha-ma-hā-bhū-ta - pra-pan - chā -di - **Mō** - **ha-na**-ka-ra - lin - gam
ప - ం - చీ - కృ - త - ప - ం - చ - మ - హా - భూ - త - ప్ర - ప - ం - చా - ది - మో - హ - న - క - ర - లిం - ఀం
பஞ் - சீ - க்ரு - த - பஞ் - ச - ம - ஹா - பூ - த - ப்ர - பஞ் - சா - தி - மோ - ஹ - ன - க - ர - லிங் - கம்

Fourteen Rāgas. RĀGAMĀLIKA.—(*Continued.*) **Muthuswāmi Dīkshita.**

Here the six Rāgas of the Pallavi and Anupallavi are taken again in inverse order, and the piece ends with I. SRĪRĀGA where it began.

VI. Rāga.—Mōhana.
రాగము.—మో హ న.
இராகம்.—மோகனம்.

Dha pā dha gā pa gā pa rī sa dha sā Vi - rin - chi - vish - ṇu - ru - dra - mūr - ti - ma - yam
ధ పా ధ గా ప గా ప రీ స ధ సా వి - రిం - చి - వి - ష్ణు - రు - ద్ర - మూ - ర్తి - మ - యం
த பா த கா ப கா ப ரீ ச த சா வி - ரிஞ்-சி - விஷ்-ணு - ரு - த்ர -மூர்-த்தி-ம - யம்

V. Rāga.—Gaula.
రాగము.—గౌ ళ.
இராகம்.—கௌளை.

Ri ga ma rī sa ni sa ri ma pa ni pā Vi - sha - ya - pan - cha - ka - ra - hi - ta - ma - bha - yam
రి గ మ రీ స ని స రి మ ప ని పా వి - ష - య - పం - చ - క - ర - హి - త - మ - భ - యం
ரி க ம ரீ ச நி ச ரி ம ப நி பா வி - ஷ - ய -பஞ்-ச - க - ர - ஹித்-த - ம - ப - யம்

IV. Rāga.—Nāta.
రాగము.—నా ట.
இராகம்.—நாட்டை.

Ma ri sa ni pa ma ga ma pa ni pa sa nī Ni - ra - ti - ṣa - ya - su - kha - da - ni - pu - ṇa - ta - ram
మ రి స ని ప మ గ మ ప ని ప స నీ ని - ర - తి - శ - య - సు - ఖ - ద - ని - పు - ణ - త - రం
ம ரி ச நி ப ம க ம ப நி ப ச நீ நி - ர - தி - ச - ய - சு - க - த - நி - பு - ண - த - ரம்

III. Rāga.—Gauri.
రాగము.—గౌ రి.
இராகம்.—கௌரி.

Ni ga ri sā ni nī sa ri ni ri rī Ni - ga - ma - sā - ra - mīṣ - va - ra - ma - ma - ram
ని గ రి సా ని నీ స రి ని రి రీ ని - గ - మ - సా - ర - మీ - శ్వ - ర - మ - మ - రం
நி க ரி சா நி நீ ச ரி நி ரி ரீ நி - க - ம - சா - ர - மீ - ஷ் - வ - ர - ம - ம - ரம்

II. Rāga.—Ārabhi.
రాగము.—ఆ ర భి.
இராகம்.—ஆபோ.

Sa ni dha pā ma ga ri ma pa dha sa sā Sma - ra - ha - ram - pa - ra - ma - ṣi - va - ma - tu - lam
స ని ధ పా మ గ రి మ ప ధ స సా స్మ - ర - హ - రం - ప - ర - మ - శి - వ - మ - తు - లం
ச நி த பா ம க ரி ம ப த ச சா ஸ்ம - ர - ஹ - ரம் - ப - ர - ம - சி - வ - ம - து - லம்

I. Rāga.—Srī (Rāga.)
రాగము.—శ్రీ (రాగము.)
இராகம்.—ஸ்ரீ (ராகம்.)

Garisa sanipa pamari garisa nipa nisa Sa-ra-sa sa-da-ya hru da-ya ni-la-ya ma-ni-ṣam
గరిస సనిప పమరి గరిస నిప నిస స-ర-స స-ద-యహృ ద-యని-ల-య మ-ణి-శం
கரிச சநிப பமரி கரிச நிப நிச ச-ர-ச ச-த-யஹ்ரு த-யனி-ல-ய ம-ணி-சம்

8

CHARAṆA.—చ ర ణ ం.—சரணம்.

VII. Rāga.—Sāma.
రాగము.—సా మ.
இராகம்.—சாமை.

(Ārō. Sa ri ma pa dha sa.)
(ఆరో. స రి మ ప ధ స.)
(ஆரோ. ச ரி ம ப த ச.)

(Avarō. Sa dhapa ma ga ri sa.)
(అవరో. స ధ ప మ గ రి స.)
(அவரோ. ச த ப ம க ரி ச.)

Sa - dā - ṣi - vam **SĀ - MA** - - - gā - na - vi - nu - tam
స - దా - శి - వం - సా - మ - - - గా - న - వి - ను - తం
ச - தா - சி - வம் - சா - ம - - - கா - ன - வி - னு - தம்

Pa ma dhā dha sā dha pā pa **Sā - ma** - - - gā - na - vi - nu - tam
ప మ ధా ధ సా ధ పా ప సా - మ - - - గా - న - వి - ను - తం
ப ம தா த சா த பா ப சா - ம - - - கா - ன - வி - னு - தம்

Pra - krur - tyā - di - sap - ta - rū - pa **Sā - ma** - - - gā - na - vi - nu - tam
ప్ర - కృ - ర్త్యా - ది - స - ప్త - రూ - ప సా - మ - - - గా - న - వి - ను - తం
ப்ர - க்ருர்-த்யா-தி - சப் - த - ரூ - ப சா - ம - - - கா - ன - வி - னு - தம்

VIII. Rāga.—Lalita.
రాగము.—ల లి త.
இராகம்.—லலிதை.

(Ārō. Sa ri ga ma dha ni sa.)
(ఆరో. స రి గ మ ధ ని స.)
(ஆரோ. ச ரி க ம த நி ச.)

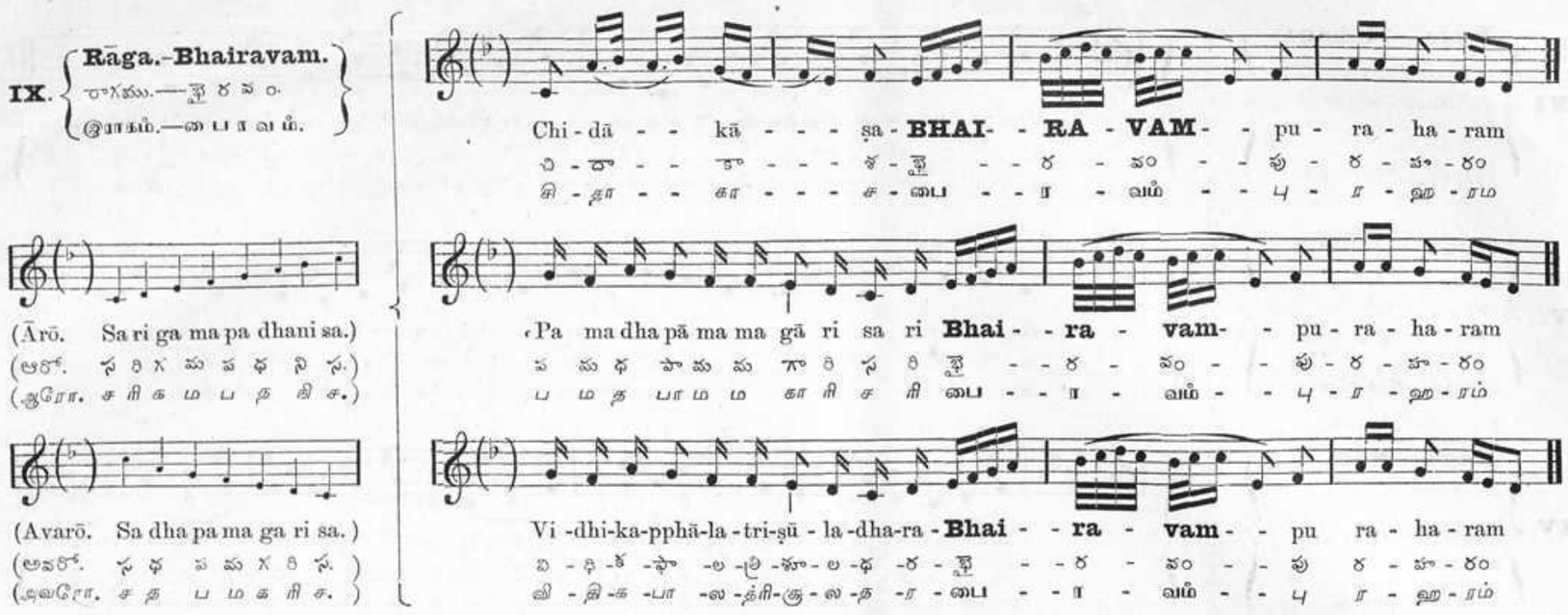
(Avarō. Sa ni dha ma ga ri sa.)
(అవరో. స ని ధ మ గ రి స.)
(அவரோ. ச நி த ம க ரி ச.)

San-māt - - - - ram **LA - LI - TA** - hru - da - ya - - - - - vi - ji - tam
స - న్మా - - - - త్రం ల - లి - త - హృ - ద - య - - - - - వి - జి - తం
சன் - மாத் - - - - ரம் ல - லி - த - ஹ்ரு - த - ய - - - - - வி - ஜி - தம்

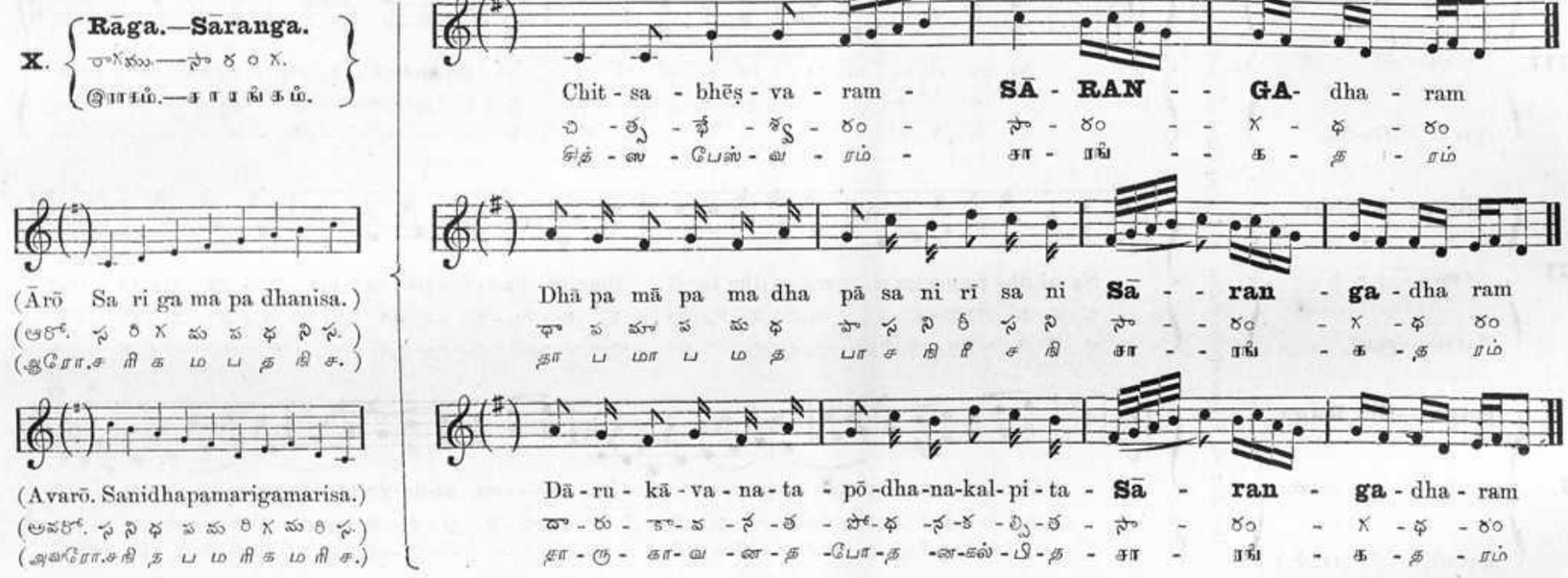
dhā mā gā rī sa ni dha ma **La - li - ta** - hru - da - ya - - - vi - ji - tam
ధా మా గా రీ స ని ధ మ ల - లి - త - హృ - ద - య - - - వి - జి - తం
தா மா கா ரீ ச நி த ம ல - லி - த - ஹ்ரு - த - ய - - - வி - ஜி - தம்

Kā - ma - krō - dhā - di - ra - hi - ta - **La - li - ta** - hru - da - ya - - - vi - ji - tam
కా - మ - క్రో - ధా - ది - ర - హి - త - ల - లి - త - హృ - ద - య - - - వి - జి - తం
கா - மக் - ரோ - தா - தி - ர - ஹித் - த - ல - லி - த - ஹ்ரு - த - ய - - - வி - ஜி - தம்

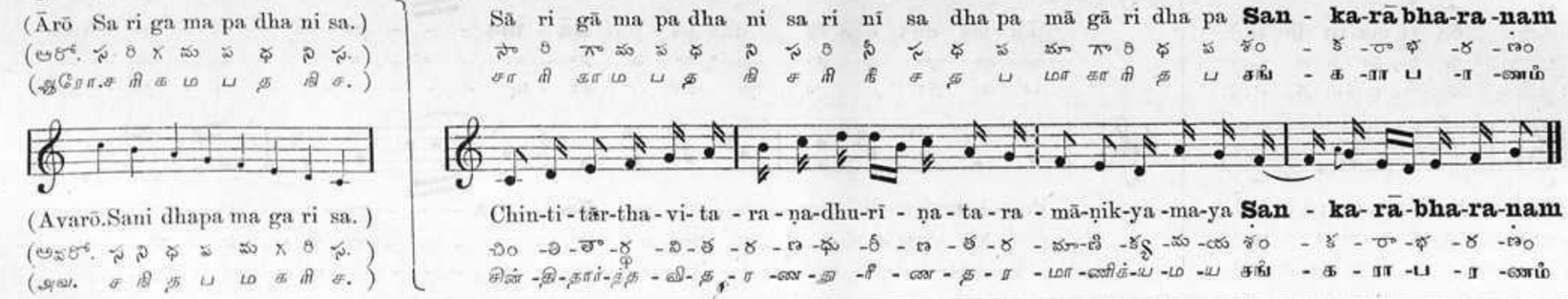
IX. **Rāga.—Bhairavam.**
రాగము.—భైరవం.
இராகம்.—பைரவம்.


Chi - dā - - kā - - - ṣa - BHAI - - RA - VAM - - pu - ra - ha - ram
చి - ద్రా - - కా - - - శ - భై - - ర - వం - - పు - ర - హ - రం
சி - தா - - கா - - - ச - பை - - ர - வம் - - பு - ர - ஹ - ரம
(Ārō. Sa ri ga ma pa dhani sa.)
(ఆరో. స రి గ మ ప ధ ని స.)
(ஆரோ. ச ரி க ம ப த நி ச.)
Pa ma dha pā ma ma gā ri sa ri Bhai - - ra - vam - - pu - ra - ha - ram
ప మ ధ పా మ మ గా రి స రి భై - - ర - వం - - పు - ర - హ - రం
ப ம த பா ம ம கா ரி ச ரி பை - - ர - வம் - - பு - ர - ஹ - ரம்
(Avarō. Sa dha pa ma ga ri sa.)
(అవరో. స ధ ప మ గ రి స.)
(அவரோ. ச த ப ம க ரி ச.)
Vi - dhi-ka-pphā-la - tri-ṣū - la - dha-ra - Bhai - - ra - vam - - pu ra - ha - ram
వి - ధి - క - ఫా - ల - త్రి - శూ - ల - ధ - ర - భై - - ర - వం - - పు ర - హ - రం
வி - தி - க - பா - ல - த்ரி - சூ - ல - த - ர - பை - - ர - வம் - - பு ர - ஹ - ரம்

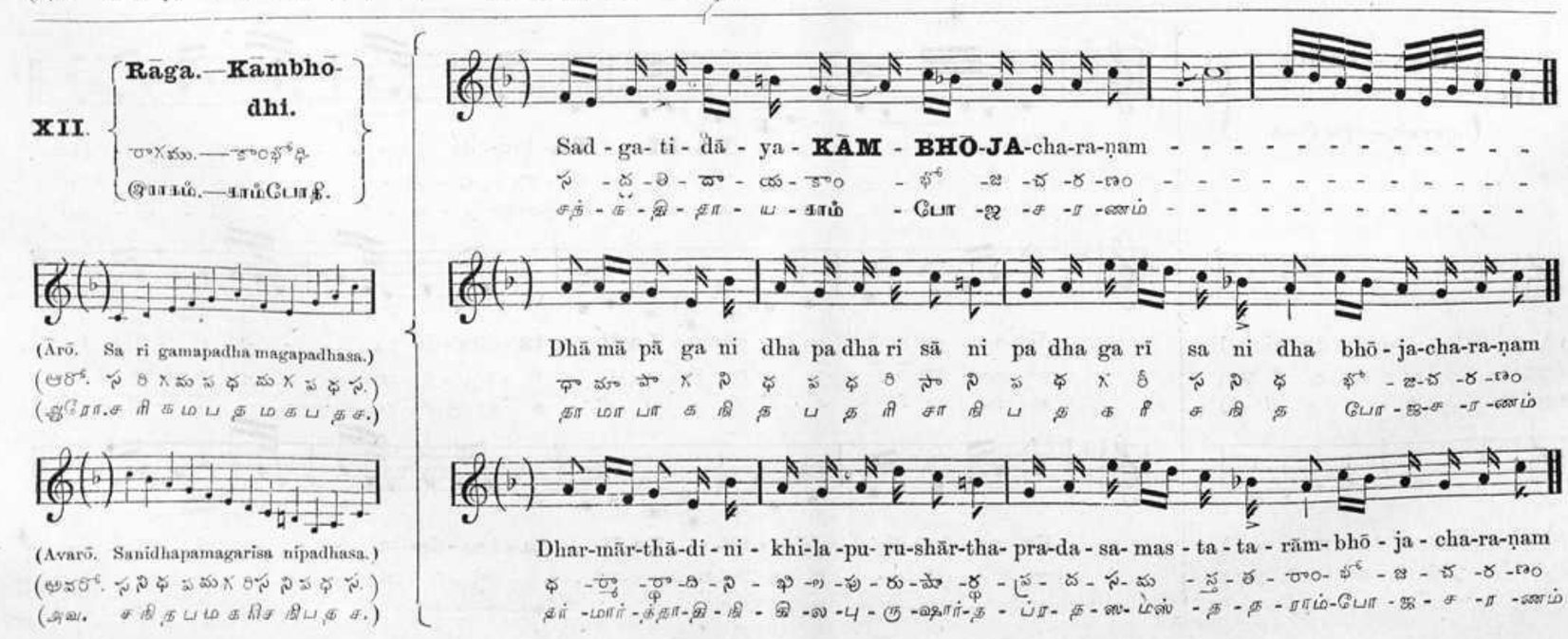
X. **Rāga.—Sāranga.**
రాగము.—సారంగ.
இராகம்.—சாரங்கம்.


Chit - sa - bhēṣ - va - ram - SĀ - RAN - - GA - dha - ram
చి - త్స - భే - శ్వ - రం - సా - రం - - గ - ధ - రం
சித் - ஸ - பேஸ் - வ - ரம் - சா - ரங் - - க - த - ரம்
(Ārō Sa ri ga ma pa dhanisa.)
(ఆరో. స రి గ మ ప ధ ని స.)
(ஆரோ.ச ரி க ம ப த நி ச.)
Dhā pa mā pa ma dha pā sa ni rī sa ni Sā - - ran - ga - dha ram
ధా ప మా ప మ ధ పా స ని రీ స ని సా - - ర - గ - ధ రం
தா ப மா ப ம த பா ச நி ரீ ச நி சா - - ரங் - க - த ரம்
(Avarō. Sanidhapamarigamarisa.)
(అవరో. స ని ధ ప మ రి గ మ రి స.)
(அவரோ.ச நி த ப ம ரி க ம ரி ச.)
Dā - ru - kā - va - na - ta - pō - dha - na - kal - pi - ta - Sā - ran - ga - dha - ram
దా - రు - కా - వ - న - త - పో - ధ - న - క - ల్ప - త - సా - ర - గ - ధ - రం
தா - ரு - கா - வ - ன - த - போ - த - ன - கல் - பி - த - சா - ரங் - க - த - ரம்

XI. **Rāga.—Sankarā-bharana.**
రాగము.—శంకరాభరణము
இராகம்.—சங்கராபரணம்.

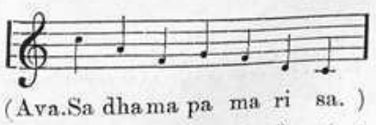

Sa - dāṣ - ra - yā - mi - SAN - KARĀBHARA ṆAM - - - - - - - - - - -
స - దా - శ్ర - యా - మి - శం - క - రా - భ - ర - ణం - - - - - - - - - - -
ச - தாஸ் - ர - யா - மி - சங் - க - ரா - ப - ர - ணம் - - - - - - - - - - -
(Ārō Sa ri ga ma pa dha ni sa.)
(ఆరో. స రి గ మ ప ధ ని స.)
(ஆரோ.ச ரி க ம ப த நி ச.)
Sā ri gā ma pa dha ni sa ri nī sa dha pa mā gā ri dha pa San - ka-rā bha-ra-nam
సా రి గా మ ప ధ ని స రి నీ స ధ ప మా గా రి ధ ప శం - క - రా భ - ర - ణం
சா ரி கா ம ப த நி ச ரி நீ ச த ப மா கா ரி த ப சங் - க - ரா ப - ர - ணம்
(Avarō.Sani dhapa ma ga ri sa.)
(అవరో. స ని ధ ప మ గ రి స.)
(அவ. ச நி த ப ம க ரி ச.)
Chin-ti - tār-tha - vi - ta - ra - ṇa-dhu-rī - ṇa - ta - ra - mā-ṇik-ya - ma-ya San - ka-rā-bha-ra-nam
చిం - తి - తా - ర్థ - వి - త - ర - ణ - ధు - రీ - ణ - త - ర - మా - ణిక్ - య - మ - య శం - క - రా - భ - ర - ణం
சிந் - தி - தார் - த்த - வி - த - ர - ண - தீ - ண - த - ர - மா - ணிக் - ய - ம - ய சங் - க - ரா - ப - ர - ணம்

XII. **Rāga.—Kāmbhō-dhi.**
రాగము.—కాంభోధి.
இராகம்.—காம்போதி.

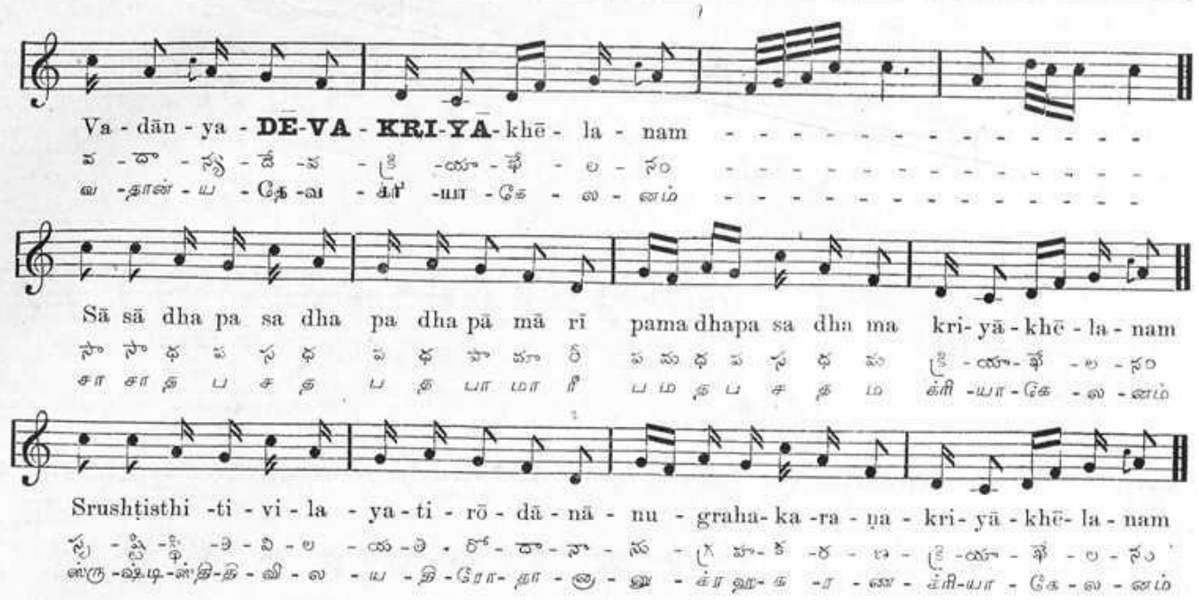

Sad - ga - ti - dā - ya - KĀM - BHŌ-JA-cha-ra-ṇam - - - - - - - - - - -
స - ద్ - గ - తి - దా - యా - కాం - భో - జ - చ - ర - ణం - - - - - - - - - - -
சத் - க - தி - தா - ய - காம் - போ - ஜ - ச - ர - ணம் - - - - - - - - - - -
(Ārō. Sa ri gamapadha magapadhasa.)
(ఆరో. స రి గమపధ మగపధస.)
(ஆரோ.ச ரி க ம ப த ம க ப த ச.)
Dhā mā pā ga ni dha pa dha ri sā ni pa dha ga rī sa ni dha bhō - ja-cha-ra-ṇam
ధా మా పా గ ని ధ ప ధ రి సా ని ప ధ గ రీ స ని ధ భో - జ-చ - ర - ణం
தா மா பா க நி த ப த ரி சா நி ப த க ரீ ச நி த போ - ஜ-ச - ர - ணம்
(Avarō. Sanidhapamagarisa nipadhasa.)
(అవరో. స ని ధ పమగ రిస నిపధస.)
(அவ. ச நி த ப ம க ரி ச நி ப த ச.)
Dhar-mār-thā-di - ni - khi-la - pu- ru-shār-tha- pra-da - sa- mas - ta - ta - rām- bhō - ja - cha-ra-ṇam
ధ - ర్మా - ర్థా - ది - ని - ఖి - ల - పు - రు - షా - ర్థ - ప్ర - ద - స - మ - స్త - త - రాం - భో - జ - చ - ర - ణం
தர் - மார் - த்தா - தி - நி - கி - ல - பு - ரு - ஷார் - த - ப்ர - த - ஸ - மஸ் - த - த - ராம் - போ - ஜ - ச - ர - ணம்

XIII. **Rāga.—Dēvakriya.**
రాగము.—దేవక్రియ.
இராகம்.—தேவக்கிரியை

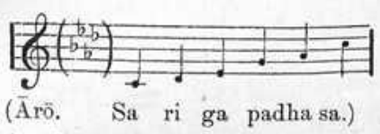
(Ārō. Sa ri ma pa dha sa.)
(ఆరో. స రి మ ప ధ స.)
(ஆரோ. ச ரி ம ப த ச.)



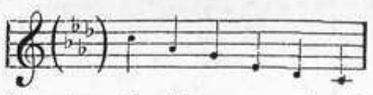
(Ava. Sa dha ma pa ma ri sa.)
(అవ. స ధ మ ప మ రి స.)
(அவ. ச த ம ப ம ரி ச.)


Va-dān-ya-DĒ-VA-KRI-YĀ-khē-la-nam
వ-దా-న్య-దే-వ-క్రి-యా-ఖే-ల-నం
வ-தான்-ய-தே-வ-க்கி-யா-கே-ல-னம்
Sā sā dha pa sa dha pa dha pā mā rī pama dhapa sa dha ma kri-yā-khē-la-nam
సా సా ధ ప స ధ ప ధ పా మా రీ పమ ధప స ధ మ క్రి-యా-ఖే-ల-నం
சா சா த ப ச த ப த பா மா ரீ பம தப ச த ம க்கி-யா-கே-ல-னம்
Srushṭisthi-ti-vi-la-ya-ti-rō-dā-nā-nu-graha-ka-ra-ṇa-kri-yā-khē-la-nam
సృ-ష్టి-స్థి-తి-వి-ల-య-తి-రో-దా-నా-ను-గ్ర హ-క-ర-ణ-క్రి-యా-ఖే-ల-నం
ஸ்ரு-ஷ்டி-ஸ்தி-தி-வி-ல-ய-தி-ரோ-தா-னா-னு-க்ர ஹ-க-ர-ண-க்கி-யா-கே-ல-னம்

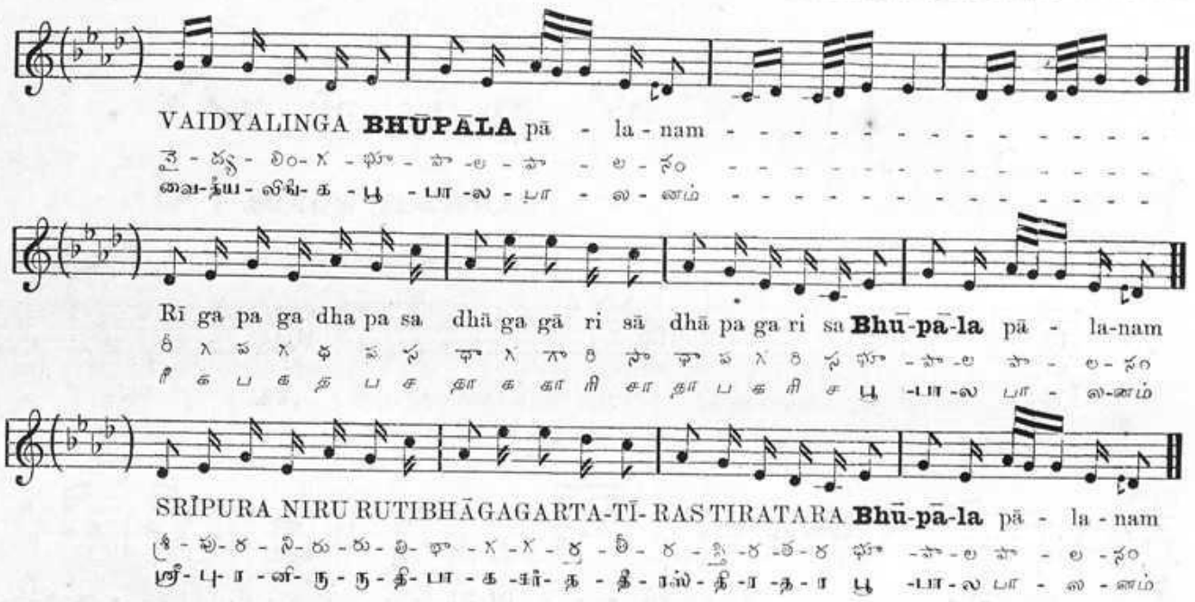
XIV. **Rāga.—Bhūpāla.**
రాగము.—భూపాలము.
இராகம்.—பூபாளம்.



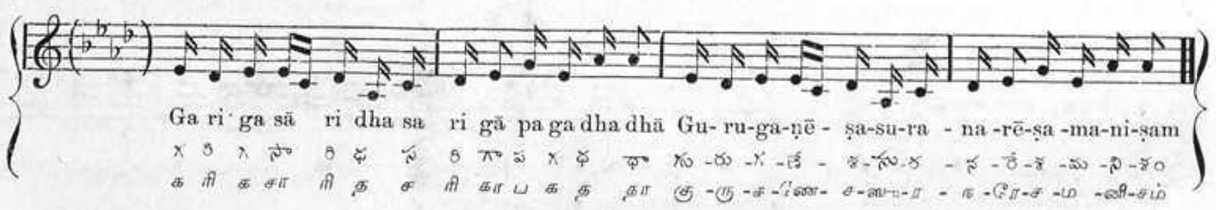
(Ārō. Sa ri ga padha sa.)
(ఆరో. స రి గ పధ స.)
(ஆரோ. ச ரி க ப த ச.)



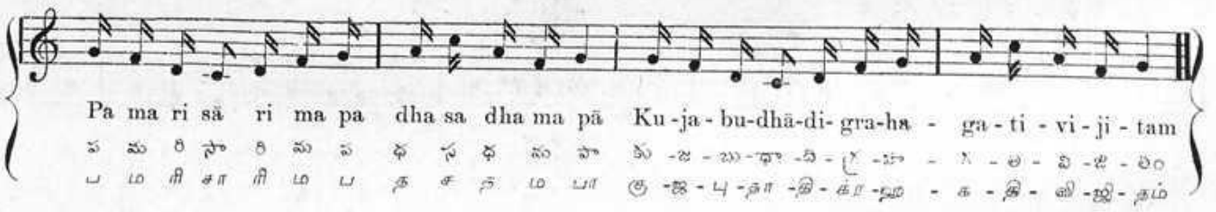
(Avarō. Sa dha pa ma ri sa.)
(అవరో. స ధ ప మ రి స.)
(அவரோ. ச த ப ம ரி ச.)


VAIDYALINGA **BHŪPĀLA** pā-la-nam
వై-ద్య-లిం-గ-భూ-పా-ల-పా-ల-నం
வை-த்ய-லிங்-க-பூ-பா-ல-பா-ல-னம்
Rī ga pa ga dha pa sa dhā ga gā ri sā dhā pa ga ri sa **Bhū-pā-la** pā-la-nam
రీ గ ప గ ధ ప స ధా గ గా రి సా ధా ప గ రి స భూ-పా-ల పా-ల-నం
ரீ க ப க த ப ச தா க கா ரி சா தா ப க ரி ச பூ-பா-ல பா-ல-னம்
SRĪPURA NIRU RUTIBHĀGAGARTA-TĪ-RAS TIRATARA **Bhū-pā-la** pā-la-nam
శ్రీ-పు-ర-ని-రు-రు-టి-భా-గ-గ-ర్త-తీ-ర-స్-తి-ర-త-ర భూ-పా-ల పా-ల-నం
ஸ்ரீ-பு-ர-னி-ரு-ரு-தி-பா-க-கர்-த்-தீ-ரஸ்-தி-ர-த-ர பூ-பா-ல பா-ல-னம்

XIV. **Rāga.—Bhūpāla.**
రాగము.—భూపాలము.
இராகம்.—பூபாளம்.

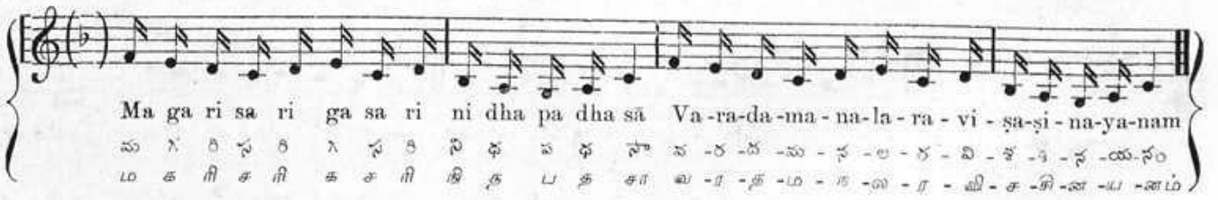

Ga ri ga sā ri dha sa ri gā pa ga dha dhā Gu-ru-ga-ṇē-ṣa-su-ra-na-rē-ṣa-ma-ni-ṣam
గ రి గ సా రి ధ స రి గా ప గ ధ ధా గు-రు-గ-ణే-ష-సు-ర-న-రే-ష-మ-ని-షం
க ரி க சா ரி த ச ரி கா ப க த தா கு-ரு-க-ணே-ச-சு-ர-ன-ரே-ச-ம-னி-சம்

XIII. **Rāga.—Dēvakriya.**
రాగము.—దేవక్రియ.
இராகம்.—தேவக்கிரியை.

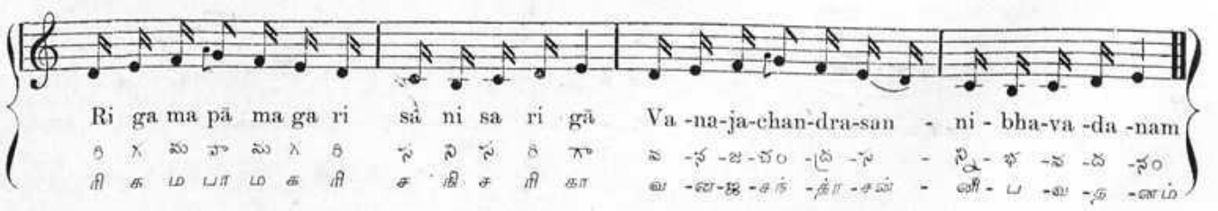

Pa ma ri sā ri ma pa dha sa dha ma pā Ku-ja-bu-dhā-di-gra-ha-ga-ti-vi-ji-tam
ప మ రి సా రి మ ప ధ స ధ మ పా కు-జ-బు-ధా-ది-గ్ర హ-గ-తి-వి-జి-తం
ப ம ரி சா ரி ம ப த ச த ம பா கு-ஜ-பு-தா-தி-க்ர ஹ-க-தி-வி-ஜி-தம்

Here the eight Rāgas of the charaṇa are taken up in inverse order, at the end of which the similar string at 𝄋 is repeated completing the fourteen.

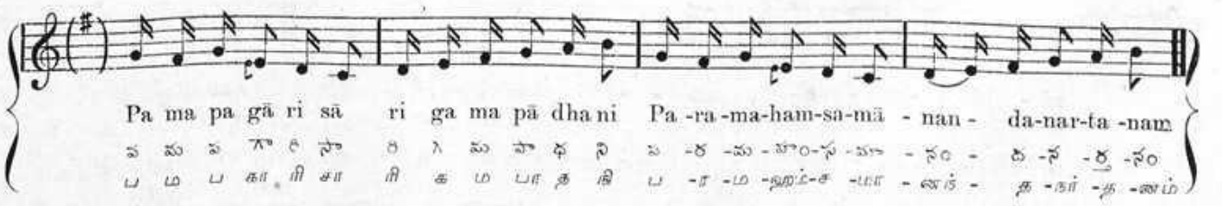
XII. **Rāga.—Kāmbōdhi.**
రాగము.—కాంబోధి.
இராகம்.—காம்போதி.


Ma ga ri sa ri ga sa ri ni dha pa dha sā Va-ra-da-ma-na-la-ra-vi-ṣa-ṣi-na-ya-nam
మ గ రి స రి గ స రి ని ధ ప ధ సా వ-ర-ద-మ-న-ల-ర-వి-ష-ఁ-న-య-నం
ம க ரி ச ரி க ச ரி நி த ப த சா வ-ர-த-ம-ந-ல-ர-வி-ச-ஷ்-ண-ய-னம்

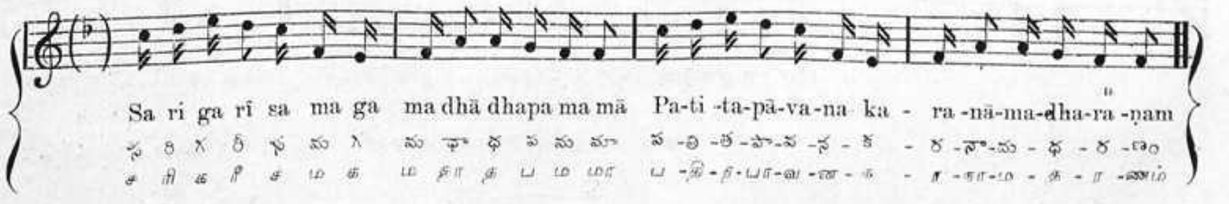
XI. **Rāga.—Śankarā-bharana.**
రాగము.—శంకరాభరణము
இராகம்.—சங்கராபரணம்.


Ri ga ma pā ma ga ri sā ni sa ri gā Va-na-ja-chan-dra-san-ni-bha-va-da-nam
రి గ మ పా మ గ రి సా ని స రి గా వ-న-జ-చం-ద్ర-న-ని-భ-వ-ద-నం
ரி க ம பா ம க ரி ச நி ச ரி கா வ-ன-ஜ-சந்-த்ர-சன்-னீ-ப-வ-த-னம்

X. **Rāga.—Śāranga.**
రాగము.—సారంగ.
இராகம்.—சாரங்கம்.


Pa ma pa gā ri sā ri ga ma pā dha ni Pa-ra-ma-ham-sa-mā-nan-da-nar-ta-nam
ప మ ప గా రి సా రి గ మ పా ధ ని ప-ర-మ-హం-స-మా-నం-ద-నా-ర్త-నం
ப ம ப கா ரி சா ரி க ம பா த நி ப-ர-ம-ஹம்-ச-மா-னந்-த-நர்-த-னம்

IX. **Rāga.—Bhairavam.**
రాగము.—భైరవం.
இராகம்.—பைரவி.


Sa ri ga rī sa ma ga ma dhā dhapa ma mā Pa-ti-ta-pā-va-na-ka-ra-nā-ma-dha-ra-ṇam
స రి గ రీ స మ గ మ ధా ధప మ మా ప-తి-త-పా-వ-న-క-ర-నా-మ-ధ-ర-ణం
ச ரி க ரீ ச ம க ம தா த ப ம மா ப-தி-த-பா-வ-ன-க-ர-நா-ம-த-ர-ணம்

VIII. **Rāga.—Lalita.**
రాగము.—ల లి త.
இராகம்.—இலலிதை.

Dha ma ga rī sa ni dha ma dhā ni sa ri sā Pa-ra-ta-ram-pa-ra-ma ma-nō-la-ya-ja-yam
ధ మ గ రీ స ని ధ మ ధా ని స రి సా ప -ర -త -రం -ప -ర -మ మ -నో -ల -య -జ -యం
த ம க ரீ ச நி த ம தா நி ச ரி சா ப -ர -த -ரம் -ப -ர -ம ம -னோ -ல -ய -ஜ -யம்

Go back to VI Mōhana on page 3.

VII. **Rāga.—Sāma.**
రాగము.—సామ.
இராகம்.—சாம.

Ri mā ma dhā dha sā dha pā ma ga ga ri Pa- rā - di -vāk-pra-kā - ṣa-nan-da-ma -yam
రి మా మ ధా ధ సా ధ పా మ గ గ రి ప - రా - ది -వా -క్ర -కా -శ -నం -ద -మ -యం
రి మా మ தா த சா த பா మ க க రி ப - ரா - தி -வாக்-ப்ர-கா -ச -னந்-த -ம -யம்

Mēḷakarta.—Chakravākam.
మేళకర్త.—చక్రవాకము. (16)
மேளகர்த்தா.—சக்ரவாகம்.

Rāga.—Vēgavāhini
రాగము.—వేగవాహిని.
இராகம்.—வேகவாஹினி.

Tāḷa.—Jampe.
తాళము.—జంపె.
தாளம்.—ஜம்பை.

VĪṆĀPUSTAKA.

వీణాపుస్తక.

வீணாபுஸ்தக.

(SANSCRIT WORDS.)

Music & words by **Muthuswāmi Dīkshita.**

Count by quavers. Met. ♪ = 144.

Style of execution. Mæstoso.

Serial No. 2.

(Ārō. Sa ri ga ma pa dha ni dha sa.) (Avarō. Sa ni dha pa ma ga ri sa.) **(Pa.)** Vī-ṇā - - pus - ta - ka - dhā-ri - ṇī -
(ఆరో. స రి గ మ ప ధ ని ధ స.) (అవరో. స ని ధ ప మ గ రి స.) (ప.) వీ - ణా - - పు - స్త - క - ధా -రి - ణీ -
(ஆரோ. ச ரி க ம ப த நி த ச.) (அவரோ. ச நி த ப ம க ரி ச.) (ப.) வீ - ணா - - பு - ஸ்த - க - தா -ரி - ணீ -

8: māṣ - - - ra - yē **Vē-ga-vā - - - hi-nī - -** vā - ṇī māṣ - - - - - ra - yē (**Anupa.**) Ē - ṇāṇ-ka
మా - - - ర్ - యే వే -గ -వా - - - హి -నీ - - వా - ణీ మా - - - - - ర్ - యే (అనుప.) ఏ - ణాం-క
மாஸ் - - - ர் - யே வே-க -வா - - - ஹி -னீ - - வா - ணீ மாஸ் - - - - - ர் - யே (அனுப.) ஏ -ணாண்-க

yu - ta - ja - ṭā - - - jū - ṭa - ma - ku - ṭān - - - tām Ē - - kā - gra - chit - ta - ni - dhyā- tām vi
యు - త - జ - టా - - - జూ - ట - మ - కు - టాం - - - తాం ఏ - - కా - గ్ర - చి - త్త - ని - ధ్యా - తాం వి
யு - த - ஜ - டா - - - ஜூ - ட - ம - கு - டாந் - - - தாம் ஏ - - கா - க்ர - சித் - த - நித் - யா - தாம் வி

D. C.

dhi-kān - tām **(Cha.)** Pa - rād-ya-khi - la - ṣab - da - sva-rū-pā - va-kā - - - ṣām paur-ṇa - mī -
ధి -కాం - తాం (చ.) ప -రా -ద్య -ఖి - ల -శ - బ్ద - స్వ -రూ -పా - వ -కా - - - శాం పౌ -ర్ణ - మీ -
தி -காந் - தாம் (ச.) ப -ராத்-ய -கி - ல -சப் -த - ஸ்வ-ரூ -பா - வ -கா - - - சாம் பௌர்-ண - மீ -

- chan-dri-kā - - dha-va-ḷa-san - - kā - ṣām ka-rā-ra-vin - dām kal - - yā - ṇa-dām - bhā-shām
- చం -ద్రి -కా - - ధ -వ -ళ -శం - - కా - శాం క -రా-ర -విం - దాం క - - ల్యా - ణ - దాం - భా -షాం
- சந் -த்ரி -கா - - த -வ -ள -சங் - - கா - சாம் க -ரா-ர -விந் - தாம் கல் - - யா - ண- தாம் - பா -ஷாம்

ka-na-ka-cham - - pa-ka-dā - ma - bhū - shā - vi - ṣē -shām ni - ran-ta-ram-bhak-ta - jih-vāg-ra-vā - sām
క -న -క -చం - - ప -క -దా - మ - భూ - షా - వి - ష -షాం ని - రం -త -రం -భ - క్త - జి -హ్వా -గ్ర - వా - సాం
க -ண -க -சம் - - ப -க -தா - ம - பூ - ஷா - வி -ஷே-ஷாம் நி - ரந் -த -ரம் -பக் -த -ஜிஹ்-வாக் -ர - வா -ஸாம்

ni - khi - la - pra - pan - cha - sam - - kō - cha - vi - kā - sām na - rā - dha - mā - na - na - vi - lō - ka - ṣō - kā - pa - hām
ని - ఖి - ల -ప్ర -పం -చ -సం - - కో -చ -వి - కా - సాం న -రా -ధ -మా -న -న -వి -లో -క -ష్ -కా -ప -హాం
நி - கி - ல -ப்ர - பஞ்- ச -ஸம் - - கோ- ச - வி - கா - ஸாம் ந -ரா -த -மா -ன -ன -வி -லோ-க -ஷோ -கா -ப -ஹாம்

D. C.

na - ra - ha - ri ha - ra **Gu-ru-gu-ha** pū - ji - ta - vi - gra - hām - Vī - ṇā - - pus - - ta - ka - dhā - ri - ṇī
న -ర -హ -రి హ -ర గు -రు -గు -హ పూ -జి -త -వి - గ్ర -హాం - వీ - ణా - - పు - - స్త -క - ధా - రి - ణీ
ந -ர -ஹ -ரி ஹ -ர கு -ரு -கு -ஹ பூ -ஜி -த -வி - க்ர -ஹாம் - வீ - ணா - - புஸ் - - த -க - தா - ரி - ணீ

Mēḷa karta.—Naṭṭha Bhairavi.
మేళకర్త.—నట భైరవి.
மேளகர்த்தா.—நடபைரவி.

Rāga.—Ānanda Bhairavi.
రాగం.—ఆనందభైరవి.
இராகம்.—ஆனந்தபைரவி.

Tāḷa.—Triśra laghu.
తాళం.—త్రిశ్ర లఘు.
தாளம்.—த்ரிஸ்ர லகு.

PĀHI ṢĒṢHA.

పాహి శేష.

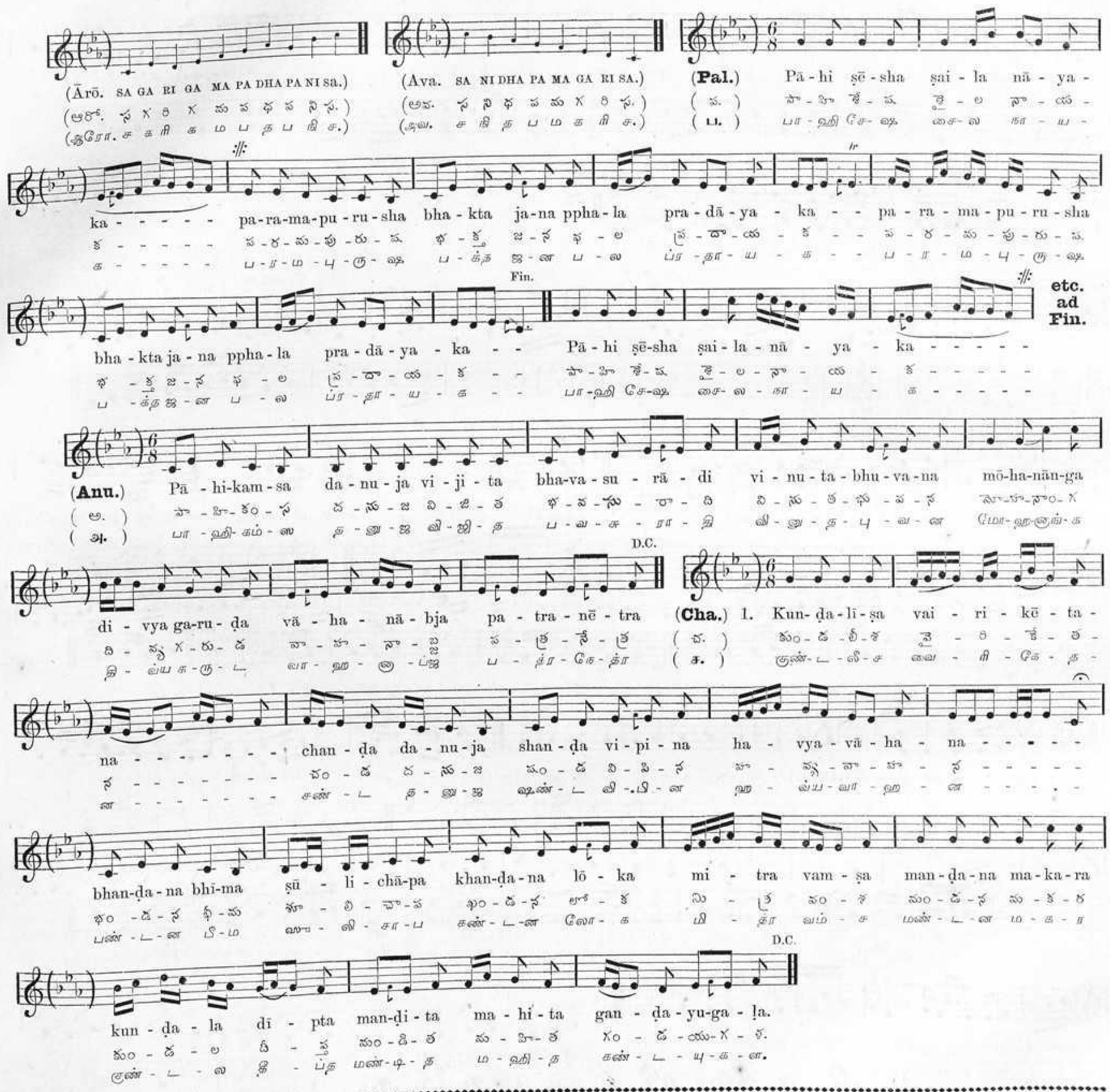
பாஹி சேஷ.

Music & words by **Śēshayyangār.**

Count 2 taking 3 quavers at a time. Met. ♩. = 100.

Style of execution. Dolce.

(SANSCRIT WORDS.)


(Ārō. SA GA RI GA MA PA DHA PA NI Sa.)
(ఆరో. స గ రి గ మ ప ధ ప ని స.)
(ஆரோ. ச க ரி க ம ப த ப நி ச.)
(Ava. SA NI DHA PA MA GA RI SA.)
(అవ. స ని ధ ప మ గ రి స.)
(அவ. ச நி த ப ம க ரி ச.)
(Pal.)
(ప.)
(ப.)
Pā - hi ṣē - sha ṣai - la nā - ya -
పా - హి శే - ష శై - ల నా - య -
பா - ஹி சே - ஷ சை - ல நா - ய -
ka - - - - - pa - ra - ma - pu - ru - sha bha - kta ja - na ppha - la pra - dā - ya - ka - - pa - ra - ma - pu - ru - sha
క - - - - - ప - ర - మ - పు - రు - ష భ - క్త జ - న ఫ - ల ప్ర - దా - య - క - - ప - ర - మ - పు - రు - ష
க - - - - - ப - ர - ம - பு - ரு - ஷ ப - க்த ஜ - ன ப - ல ப்ர - தா - ய - க - - ப - ர - ம - பு - ரு - ஷ
Fin.
bha - kta ja - na ppha - la pra - dā - ya - ka - - Pā - hi ṣē - sha ṣai - la - nā - ya - ka - - - - - -
భ - క్త జ - న ఫ - ల ప్ర - దా - య - క - - పా - హి శే - ష శై - ల - నా - య - క - - - - - -
ப - க்த ஜ - ன ப - ல ப்ர - தா - ய - க - - பா - ஹி சே - ஷ சை - ல - நா - ய - க - - - - - -
etc. ad Fin.
(Anu.)
(అ.)
(அ.)
Pā - hi-kam - sa da - nu - ja vi - ji - ta bha-va - su - rā - di vi - nu - ta - bhu - va - na mō-ha-nāṅ-ga
పా - హి-కం - స ద - ను - జ వి - జి - త భ - వ - సు - రా - ది వి - ను - త - భు - వ - న మో-హ-నాం-గ
பா - ஹி-கம் - ஸ த - னு - ஜ வி - ஜி - த ப - வ - சு - ரா - தி வி - னு - த - பு - வ - ன மோ-ஹ-னாங்-க
D.C.
di - vya ga-ru - ḍa vā - ha - nā - bja pa - tra - nē - tra
ది - వ్య గ-రు - డ వా - హ - నా - బ్జ ప - త్ర - నే - త్ర
தி - வ்ய க-ரு - ட வா - ஹ - ன - ப்ஜ ப - த்ர - நே - த்ர
(Cha.) 1.
(చ.)
(ச.)
Kun - ḍa - lī - ṣa vai - ri - kē - ta -
కుం - డ - లీ - శ వై - రి - కే - త -
குண் - ட - லீ - ச வை - ரி - கே - த -
na - - - - - - - chan - ḍa da - nu - ja shan - ḍa vi - pi - na ha - vya - vā - ha - na - - - - -
న - - - - - - - చం - డ ద - ను - జ ష - ండ వి - పి - న హ - వ్య - వా - హ - న - - - - -
ண - - - - - - - சண் - ட த - னு - ஜ ஷண் - ட வி - பி - ன ஹ - வ்ய - வா - ஹ - ன - - - - -
bhan - ḍa - na bhī - ma ṣū - li - chā - pa khan - ḍa - na lō - ka mi - tra vam - ṣa man - ḍa - na ma - ka - ra
భం - డ - న భీ - మ శూ - లి - చా - ప ఖం - డ - న లో - క మి - త్ర వం - శ మం - డ - న మ - క - ర
பண் - ட - ன பீ - ம ஷூ - லி - சா - ப கண் - ட - ன லோ - க மி - த்ர வம் - ச மண் - ட - ன ம - க - ர
D.C.
kun - ḍa - la dī - pta man - ḍi - ta ma - hi - ta gan - ḍa - yu - ga - ḷa.
కుం - డ - ల దీ - ప్త మం - డి - త మ - హి - త గం - డ - యు - గ - ళ.
குண் - ட - ல தீ - ப்த மண் - டி - த ம - ஹி - த கண் - ட - யு - க - ள.

2. Nīladēha ‖ chandrabhāna ‖ na ‖ aridara dhruta ‖
Ṣīla samara ‖ hata daṣāna ‖ na ‖
Pālita sujana ‖ jāla kanaka ‖ chēla kamala ‖ jāta ramya ‖
Lōla nāga ‖ varada karu ‖ ṇāla vāla ‖ gōpa ḅāla ‖

నీలదేహ ‖ చంద్రభాన ‖ న ‖ అరిదర ధృత ‖
శీల సమర ‖ హత దశాన ‖ న ‖
పాలిత సుజన ‖ జాల కనక ‖ చేల కమల ‖ జాత రమ్య ‖
లోల నాగ ‖ వరద కరు ‖ ణాల వాల ‖ గోప బాల ‖

நீலதேஹ ‖ சந்த்ரபான ‖ ன ‖ அரிதர த்ருத ‖
ஶீல ஸமர ‖ ஹத தசான ‖ ன ‖
பாலித சுஜன ‖ ஜால கனக ‖ சேல கமல ‖ ஜாத ரம்ய ‖
லோல நாக ‖ வரத கரு ‖ ணால வால ‖ கோப பால ‖

3. Vāsava nuta ‖ suguṇa ranja ‖ na ‖ vārijāksha ‖
Dāsa nichaya ‖ kalusha bhanja ‖ na ‖
Kōsala nagara ‖ vāsa manda ‖ hāsa sakala ‖ lōka raksha ṇavi ‖
Lāsa saukhya ‖ Rāmānuja ‖ dāsa pōsha ‖ śrīnivāsa ‖

వాసవ నుత ‖ సుగుణ రంజ ‖ న ‖ వారిజాక్ష ‖
దాస నిచయ ‖ కలుష భంజ ‖ న ‖
కోసల నగర ‖ వాస మంద ‖ హాస సకల ‖ లోక రక్ష ణవి ‖
లాస సౌఖ్య ‖ రామానుజ ‖ దాస పోష ‖ శ్రీన వాస ‖

வாசவ னுத ‖ சுகுண ரஞ்ச ‖ ன ‖ வாரிஜாக்ஷ ‖
தாஸ நிசய ‖ கலுஷ பஞ்ச ‖ ன ‖
கோஸல நகர ‖ வாஸ மந்த ‖ ஹாஸ சகல ‖ லோக ரக்ஷ ணவி ‖
லாஸ சௌக்ய ‖ ராமானுஜ ‖ தாஸ போஷ ‖ ஸ்ரீனிவாஸ ‖

N. B.—The divisions across the lines in the second and third stanzas indicate the words to be applied to each bar of the Music.

Mēḷa karta.—Hanumatōḍi.
మేళకర్త.—హనుమతోడి.
மேளகர்த்தா.—ஹனுமதோடி.

Rāga.—Dhanyāsi.
రాగము.—ధన్యాసి.
ராகம்.—தன்யாசி.

Tāḷa.—Jampe.
తాళము.—జంపె.
தாளம்.—ஜம்பை.

ṢRĪRANGAṢĀYINAM.

శ్రీరంగశాయినం.

ஸ்ரீ ரங்க சாயினம்.

(SANSCRIT WORDS.)

Music & words by **Sēshayyangār.**

Count by quavers. Met ♪ = 144.

Style of execution. Dolce.—Andante.

(Ārō. SA GA MA PA NI SA) (Avarō. SA NI DHA PA MA GA RI SA)
(ఆరో. స గ మ ప ని స) (అవరో. స ని ధ ప మ గ రి స)
(ஆரோ. ச க ம ப நி ச) (அவரோ. ச நி த ப ம க ரி ச)

(**Pa.**) Ṣri-ran-ga - ṣā - yi - nam sa-ka - la - ṣu - bha - dā - yi - nam
(ప.) శ్రీ - రం- గ - శా - యి - నం స- క - ల - ము - భ - దా - యి - నం
(ப.) ஸ்ரீ - ரங்- க - சா- யி -னம் ஸ- க - ல - சு - ப - தா - யி -னம்

sa - ka - la - ṣu - bha - dā - yi-nam sa - ka - la - ṣu - bha - dā - yi - nam chin - ta - yē - ham sa - dā
స - క - ల - ము - భ - దా - యి - నం స - క - ల - ము - భ - దా - యి - నం చిం - త - యే - హం స - దా
ல - க - ல - சு - ப - தா -யி -னம் ஸ - க - ல - சு - ப - தா - யி -னம் சிந் - த - யே - ஹம் ஸ - தா

Fin.

hru - da - yē - - - - - - - - - Ṣri - ran - ga - ṣā - yi-nam ha - rī - - - - -
హృ - ద - యే - - - - - - - - - శ్రీ - రం - గ - శా - యి - నం హ - రీ - - - - -
ஹ்ரு - த - யே - - - - - - - - - ஸ்ரீ - ரங் - க - சா - யி- னம் ஹ - ரீ - - - - -

(**Anu.**) Kā - ru - ṇya sau - ṣī - lya ṣau-rya vā - - tsa - lyā - di ka - lyā - ṇa gu - ṇa - ja - la - ni -
(అనుప.) కా - రు - ణ్య ఔ - శీ - ల్య శౌ - ర్య వా - - త్స - ల్యా - ది క - ల్యా - ణ గు - ణ - జ - ల - ని -
(அனு.) கா - ரு - ண்ய ஸௌ - சீ - ல்ய சௌ - ர்ய வா - - த்ஸ - ல்யா - தி க - ல்யா - ண கு - ண - ஜ - ல - னி -

dhim dē - va - dē - vam - - ka - lyā - ṇa gu - ṇa - ja - la - ni - dhim dē - va - dē - vam - -
ధిం దే - వ - దే - వం - - క - ల్యా - ణ గు - ణ - జ - ల - ని - ధిం దే - వ - దే - వం - -
தி்ம் தே - வ - தே - வம் - - க - ல்யா- ண கு - ண - ஜ - ல -னி - தி்ம் தே - வ - தே - வம் - -

D.C.

- - - Ṣri-ran-ga (**Cha.**) Kshī-ra - sā - ga - ra sa-mu - ddhi-ta vi - mā - nān-ta - - ram ṣrī - bhū - - sa -
- - - శ్రీ-రం - గ (చ.) క్షీ - ర - సా - గ - ర స-ము - ద్ధి - త వి - మా - నాం-త - - రం శ్రీ - భూ - - స -
- - - ஸ்ரீ- ரங்- க (ச.) க்ஷீ - ர - சா - க - ர ஸ-மு - த்தி - த வி - மா - னாந்-த - - ரம் ஸ்ரீ - பூ - - ஸ -

ti - bhā-si - tam - - - sū - ri-brun-da su - nan - da nan-da ja - ya - vi - ja - yā - di bhū-ri pa-ri -
తి - భా -సి - తం - - - సూ - రి- బృం -ద సు - నం - ద నం - ద జ - య - వి - జ - యా - ది భూ-రి ప - రి -
தி - பா -ஸி - தம் - - - சூ - ரி- ப்ருந்-த ஸு - நந் - த நந் - த ஜ - ய - வி - ஜ - யா - தி பூ-ரி ப - ரி -

ja - na sē - vi - tam chā - ra - ṇō - ra-ga si -ddha sā-dhya gan - dha-rva-ga - ṇa sa-na -kā-di - mu - ni sa-nnu
జ - న సే - వి - తం చా - ర - ణో - ర-గ సి - ద్ధ సా-ధ్య గం - ధ - ర్వ- గ - ణ స - న -కా-ది - ము - ని స - న్ను
ஜ - ன ஸே- வி - தம் சா - ர - ணோ - ர-க ஸி - த்த ஸா-த்ய கந் - த - ர்வ- க - ண ஸ - ன -கா-தி - மு - னி ஸ-ன்னு

- tam sā-ra - sō-dbha-va mu - khā - ma - ra pā-la - na prā-pta sa - tya - lō - kā - dhi-va-si - tam dē - va -
- తం సా - ర - సో - ద్భ - వ ము - ఖా - మ - ర పా - ల - న ప్రా - ప్త స - త్య - లో - కా - ధి - వ - సి - తం దే - వ -
- தம் ஸா - ர -ஸோ- த்ப -வ மு - கா - ம - ர பா-ல - ந ப்ரா-ப்த ஸ -த்ய - லோ - கா - தி -வ- ஸி - தம் தே - வ -

D.C.

dē - vam - sa - tya - lō - kā - dhi - va - si - tam - - - dē - va - dē - vam - - - Ṣri-ran-ga
దే - వం - స - త్య - లో - కా - ధి - వ - సి - తం - - - దే - వ - దే - వం - - - శ్రీ - రం - గ
தே - வம் - ஸ - த்ய - லோ - கா - தி - வ - ஸி - தம் - - - தே - வ - தே - வம் - - - ஸ்ரீ - ரங் - க

---

2. పరమభ॥క్తైర్భ్యాకు॥మహితపు॥ణ్యవిశేష॥ధరణీకీల॥శయనా॥తం॥
సరయూన॥దీతీర॥విరచితహా॥రణ్యయా॥వరణసవి॥మానస్థి॥తం॥
గురుతపో॥నిధివసి॥ష్ఠాదిసం॥యమిశమం॥దిరనికర॥పరివే॥ష్టి॥తం॥
తరుణికు॥ధన్యరా॥జన్యమూ॥ర్ధన్యసం॥తతక్ర్తో॥త్సవశో॥భ॥దేదే॥దేవం॥

3. నిరుపమక॥వేరజా॥శుక్ర్తా॥శయవసుజ॥వరవిభీ॥షణవశగ॥తం॥
చిరకాల॥క్ర్తనాస॥మునిసాం॥ద్రు॥చంద్రపు॥ష్క॥రిణీత॥టీసంస్థి॥తం॥
వరధర్మ॥వర్మని॥స్థితభర్మ॥మయస్వ॥ప్రవ॥స్రాంత॥రవిరాజి॥తం॥
సురసేవ్య॥మానకో॥సలపురీ॥శ్వరమఖిల॥నరలోక॥వా॥ప్తా॥జి॥తం॥దేవదేవం॥

Music by two Pandits. Venkata Ramayya & Kodanda Ramayya.

இராமாயணபதம்.

பாலகாண்டம்.

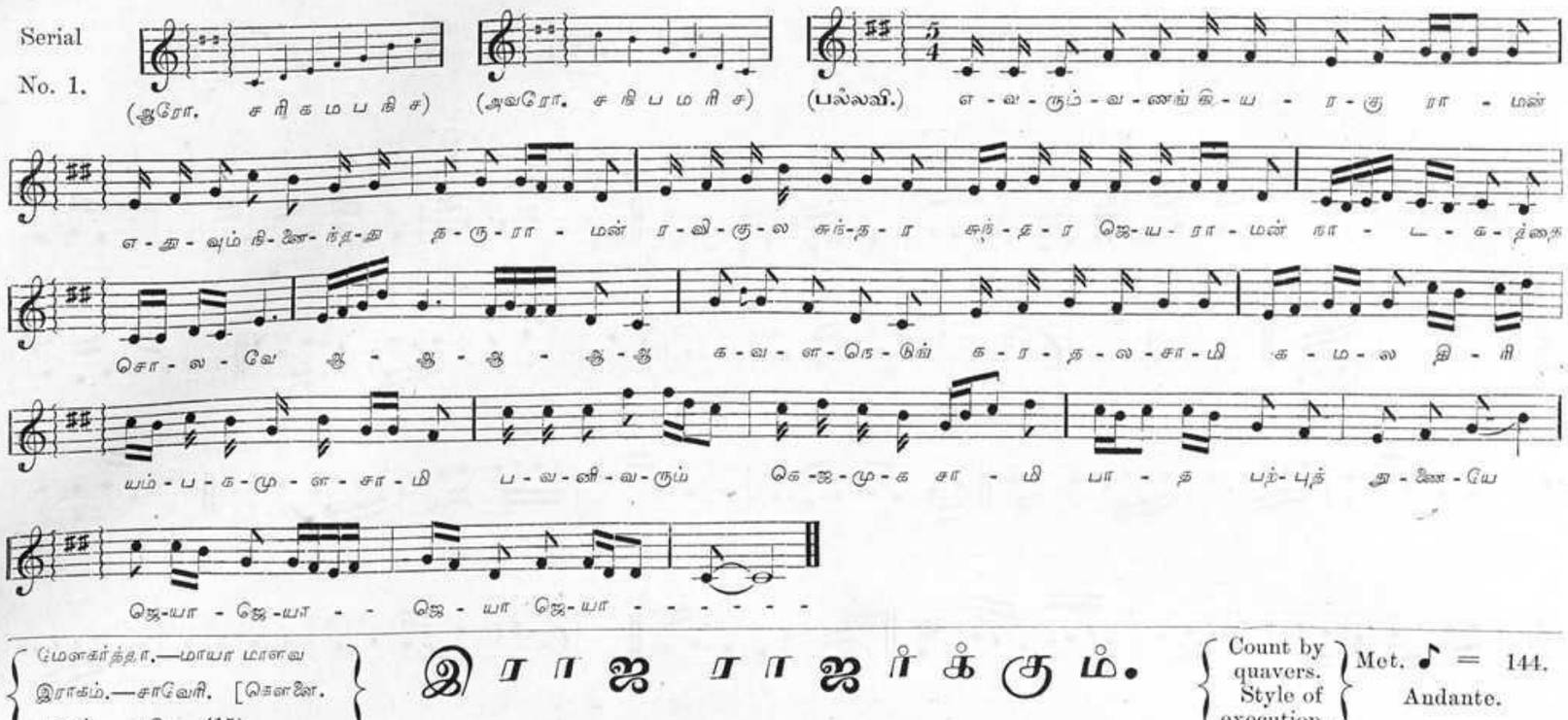
Words by Arunāchalakavirāyar.

மேளகர்த்தா.—சலநாட்டை.
இராகம்.—நாட்டை. (36)
தாளம்.—ஜம்பை.

எவரும் வணங்கிய.

Count by quavers. Style of execution. Met. ♪ = 144. Andante.

Serial No. 1.

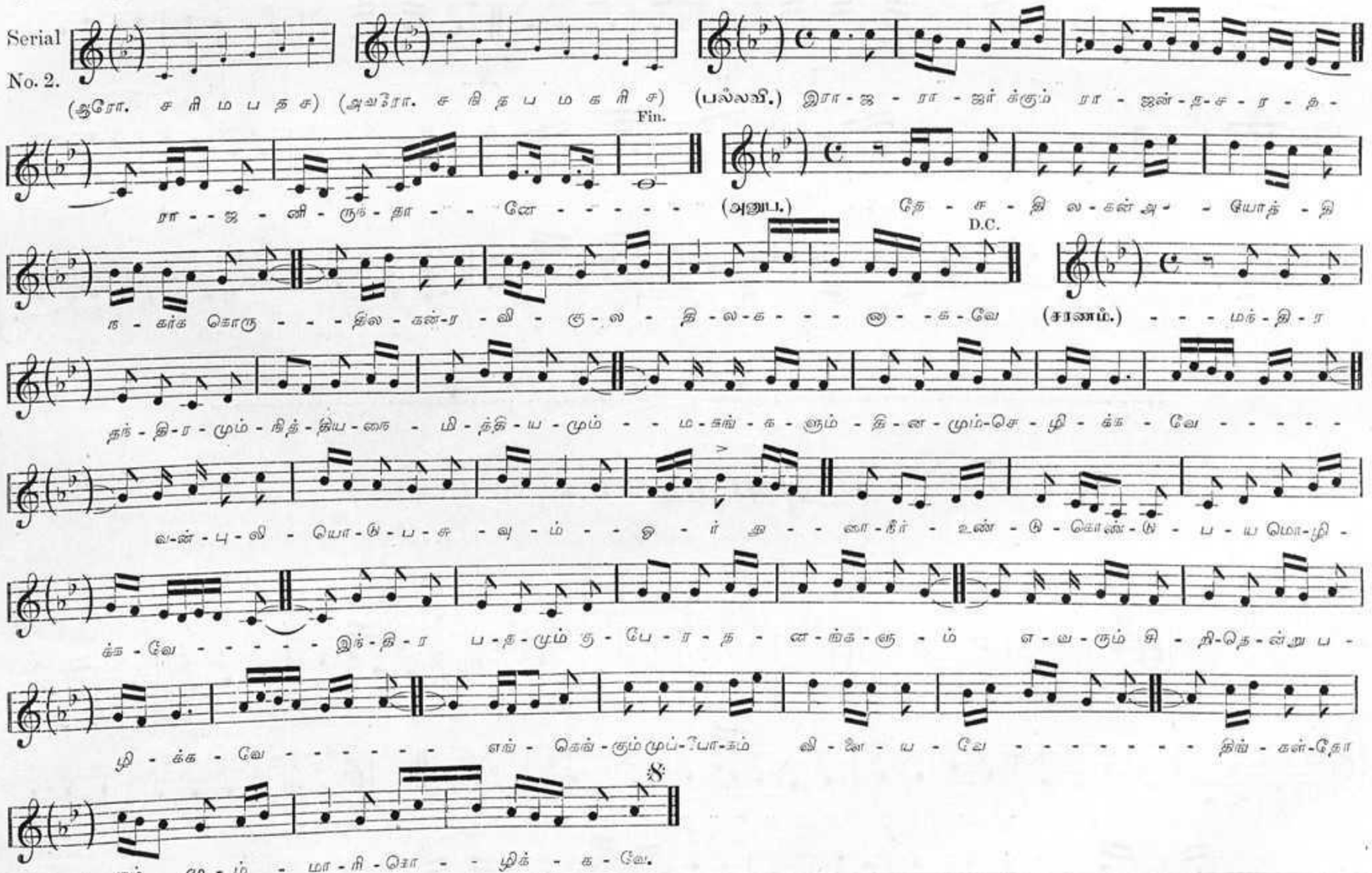


மேளகர்த்தா.—மாயா மாளவ
இராகம்.—சாவேரி. [கௌளை.
தாளம்.—ஆதி. (15)

இராஜ ராஜற்க்கும்.

Count by quavers. Style of execution. Met. ♪ = 144. Andante.

Serial No. 2.



மேளகர்த்தா.—ஹரிகாம்போதி.
இராகம்.—துசாவந்தி. (28)
தாளம்.—ஆதி.

பிள்ளையில்லாதே.

Count by quavers. Style of execution. Met. ♪ = 144. Andante.

Serial No. 3.

83

Music by two Pandits. இராமாயணபதம். **Words by Aruṇāchala Kavirāyar.**

பாலகாண்டம்

மேளகர்த்தா.—தீரசங்கராபரணம் (29.)
இராகம்.—ஷை. சம்பூரணம்.
தாளம்.—ஆதி.

கடைக்கண்ணால்.

Count by quavers. Met. ♪ = 144.
Style of execution. Dolce.—Andante.

Serial No. 4.

(பல்லவி.) கடைக்-கண்-ணால் இ-ரங்-கி பா-ர-யயா பார்-த்து கா-ரா-விட்-டால் இ-னி-மேல் யா-ர்-அ-ய்யா - - - - (அனுபல்லவி.) அ-டைக்-க-ல-மெ-ன ஓ-டி-வந்-தோ-மே நாங்-கள் - - அடைக்-க-ல-மெ-ன ஓ-டி-வந்-தோ-மே நாங்-கள் - அடைக்-க-ல மெ-ன ஓ-டி வந்-தோ-மே நாங்-கள் ஆ-லைக்-க-ரும்-பு-போ-லே நைந்-தோ-மே சுவா - - மி கடைக்-கண்-ணால் (சரணம்.) சொற்-கா-தி பு-வன-மெல்-லாம் தா-விக்-கொண்-டு துரத்-த கும்-ப-கற்-னன் தனை-யே-வி மற்-ற - - பக்-க மிந்-தி-ர-ஜித்-தென்னும் பெ-ருங்-கோ-வி-யா-ள பண்-ணி-வைத்-தா-னே ரா-வ-ணன் பா - - வி - - - - - செக்குள்ளே அ-கப்-பட்-ட எள்ளுப்போ-லே அ-ரக்-கன் கைக்-குள்-ளே அ-கப்-பட்-ட எங்கள்-மேல் யு-ன-து - - கடைக்-கண்-ணால் இ-ரங்-கி பா-ரய்-யா.

மேளகர்த்தா.—ஹரிகாம்போதி. (No. 28.)
இராகம்.—மோகனம். (Mōhana)
தாளம்.—சாப்பு. (Chāpu.)

அவதாரம்.

Count by threes and fours.
Met. ♪ = 144.—Andante.
Style of execution—Dolce.

Serial No. 5.

(ஆரோ. ச ரி க ப த ச) (அவ. ச த ப க ரி ச), (ப.) அ-வ-தா-ரஞ் செய்-தி-டு வீ - - - ரே நீங்கள் அ-ரக்-கர் ப-யத்தை வி-டு வீ - - - - - ரே - - - - (அனு.) க-வ-ன-வா-லி-யும் சு-க்ரீ-வ-னும் ஆ - - கிக் க-ண்-ணா-யி-ர-வ-னும் க-தி-ரோ-னும் போ - - யி (ச.) அ-தி-கம் ஆ-ன ருந்திரன் அம்-சன் அ-னு-மான்-சீ-லன் அக்-கி-னி-யே சேனைக் க-தி-பன் ஆ - - ன நீ-லன் ச-தர்-மு-கப் பிரம்-மா-வே சாம்-ப-வன் எ-னும் கா-லன் (ரீ - - - - - -) த-கும் உ-பேந்-தி-ரன் வா-லி தனக்-கும் பா-லகன் - ஆ - க

N.B.—Both the melodies on this page are written in two sharps—the D clef of the European system; the first is the ordinary major scale; and the second the Pentatonic scale from which the semitones are altogether eliminated.

84

MĒḶA—HARIKĀMBŌDI No. 28.
RĀGA—**KĀMBODHI** (EXOTIC.)
TĀḶA—ĀDI (4+2+2=8 Crotchets.)

6. என்வார்த்தைதன்னை கேளண்ணே.

இராகம்—காம்போதி—தாளம்—ஆதி.

Count by Quavers—Met. ♪=144.
Style of execution—Dolce.

ĀRŌ. AVARŌ.

ச ரி கு ம ப தி ம கு ப தி ச. ச நி தி ப ம கு ரி ச நு ப தி ச.

(ப.) என்வார்த்தை தன்னை கேள - - ண்ணே கும் - பகர் - னு நீ - - - இரா - ம - ரை ச் சேர் - ந்து வாழண் - ணே - - - - - - - - - - -

(அநு.) உன்வார்த்தை கேழ்க்க என்னை உகந்தனு - ப்பினார்என்னை உண்மைபார் ஆன மட் டும் - தர் - ம - மே தலை கட் டும் - என்வார்த்தைதன்னைகேளாய் &c.

(ச.) மன - துக் கா காத ரா - - வணனை ஒழி க்கவேணும் வளருதே அப - வா - தகம் - - - - - - - - அனர்த்தம் ஆம் பரதா ர - த்து ரோகியு - டனேசேர்ந்தால் அதைவிட உண்டோ பா - - த கம் - - - - - - - கனத்தரா - மர் ப டை முன் நம - து ப - டை வெல் லுமோ கட லி லே பெருங் கா யம் - - க ரைத்தால் உண்டோ சாத - - கம் என்வார்த்தை

MĒḶA—NAṬṬHA BHAIRAVI No. 20.
RĀGA—**MUKHĀRI** (EXOTIC.)
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

7. அறிவார் ஆர் உன்னை.

இராகம்—முகாரி. தாளம்—ஆதி.

Count by Quavers—Met. ♪=144.
Style of execution—Soavissimo.

ĀRŌ. AVARŌ.

ச ரி ம ப தி நி தி ச. ச நி தி ப ம கி ரி ச.

(ப.) அறிவார் ஆர் அய் யா - - அறி - வார் ஆர் - -

(அநு.) அறிவார் ஆர் மானிடன்போலே குறியாவேஷங் கொண்டதாலே சிறியேன்செய்த பிழைதன்னை குறியாதே ரா க வா உன் னை அறிவார் ஆர் - - உன் னை - - - அறிவார் ஆர் - அறிவார்ஆர் உன்னைஅறி வார்ஆர் - - - -

Dolcissimo. Fin.

(ச.) தாயறியும் பிள்ளைதனை தாயையும்பிள் ளைஅறியும் நீய றியும் உயிர்வுன்னை ஆரரியாதென்ன இந்திர ஜாலமோ - - - இதென்ன கோ ல மோ - - - - - உனது சா லால்மு டிந்ததனை கையால்அ- விழ்க்கப்போமோ

MĒḶA—NAṬṬHA BHAIRAVI— No. 20.
RĀGA—**BHAIRAVI**. (EXOTIC.)
TĀḶA—ĀDI (4+2+2=8 Crotchets.)

8. சிற்றப்பா நீதான் இத்தனை.

இராகம்—பைரவி—தாளம்—ஆதி.

Count by Quavers—Met. ♪=144.
Style of execution—Dolefully.

ARŌ. AVARŌ.

ச ரி கி ம ப த நி ச. ச நி த ப ம கி ரி ச.

(ப.) சி - ற்றப் பா - - நீதான்இத் - த - னை அ - ப கீர்த்தி - - பெற்ற தே போ - து ம - - டா - - - - - - -

Soavissimo.

(அநு.) சத்தி ய வி

இராமாயண பதங்கள்.

சிற்றப்பா நீ தான்.—(*Concluded.*)

பி - ஷ-ணன் என்-றெ-டுத்-தா-யே பேர் நான் ச-மைத்-த நி - சு-ம்ப - லை யும் கெ-டுத்-தா - - - - - யே

வற்-றல் ம - னி-தர்-கட்-கா-ளா - ய் போ-ன - - - - யே - - அய்-யோ வ-ளர்-த்த கி - டா - மார்-பில்

பாய்ந்-தாற்-போல் ஆ - னை - யே - - - (ச.) வி-ன-யம் சொ - ல்லி மா-யப் - பூ-னை வே - ஷம் கொண்

டாய் வே - ரு-ட - னேஎங்கோ கொ-ல் - ல - வோ நாங்-கள் அ-னை-வ-ரும் இ-றந்-த பி-ன் ஓ - - - தான்

கா - ணி-யாய் அ-ர - சா - ள லங் - கை-யில் செல் - ல - வோ - - தி-ன-மும் ஒ - ரு-க - லத்-தில்

உண்-டு மி- ப்படிச்சதி செய்-த பா - வம் தீ - தச் சொ - ல்ல வே அற்-ப ம-னி-தற்-கும் பஞ்-சை ஆய்

- பணி செய் - கி-ருய் உ-யிர் வைத்திருப்பதிலும்செத்-தா-ல் கு - ண - மல் - ல - வோ - - -

MĒḶA—HANUMA TŌḌI No. 8.
RĀGA—**TŌḌI** (*SAMPŪRṆA.*)
TĀḶA—ĀDI (4+2+2=8 Crotchets.)

9. துஷ்டப்பயலே இந்திரசித்தே.

இராகம்—தோடி—தாளம்—ஆதி.

Count by quavers—Met. ♪ = 144.
Style of execution—Dolcissimo.

Ārō. Avarō.

ச ரி ம ப த நி ச. ச நி த ப ம கி ர ச. (ப.) துஷ்-டப் ப-ய - லே இந்-தி- ர சித்- தே

Fin

யென்-ன சொன்-னை-டா ப-ய-லே - - - - - - - (அது.) இஷ்-டமா - ம் யெ-னக்-கு ரு-மன்ப

தமே சொந்-தம் யெ-னக்-கும் உங்க-ளுக்-கும் - - இ-னி-மே-லென்-ன டா-தொந்-தம் - (ச.) மன்-ன-வ

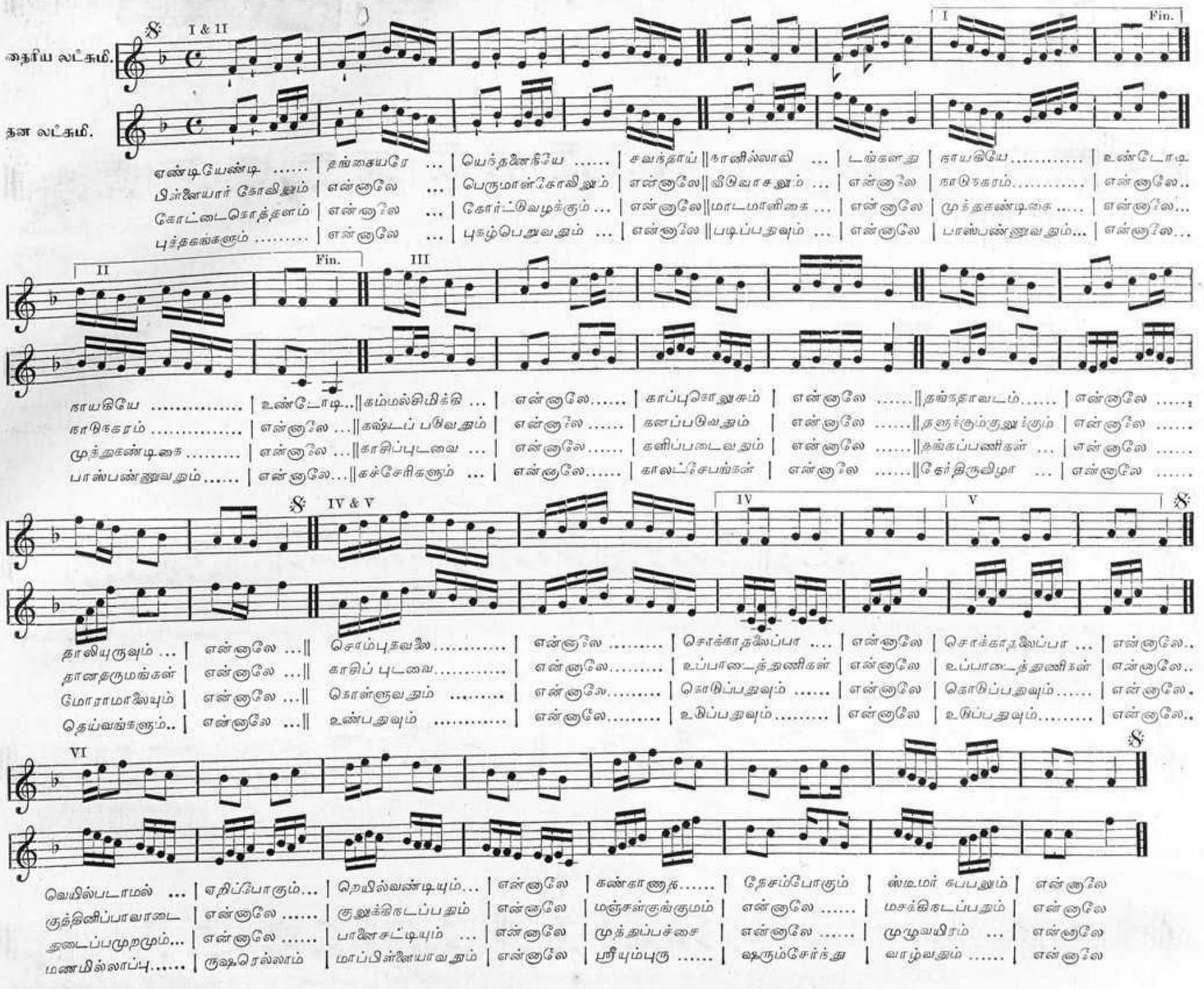
ரா-கி முன்-பின் தர்-மம் து-ணை யல்-லா-மல் வாழ்ந்-த-வர் யெ - வர் தா - - - மோ - - - தன்-னி-லே கு-திக்-கி-முய்

பா-வ -ம் ப - த -மல்லா - மல் தர் - ம - மென்-ப-து தா - - - - - மோ - - - கன்னிச்-சி-தை அன்னை

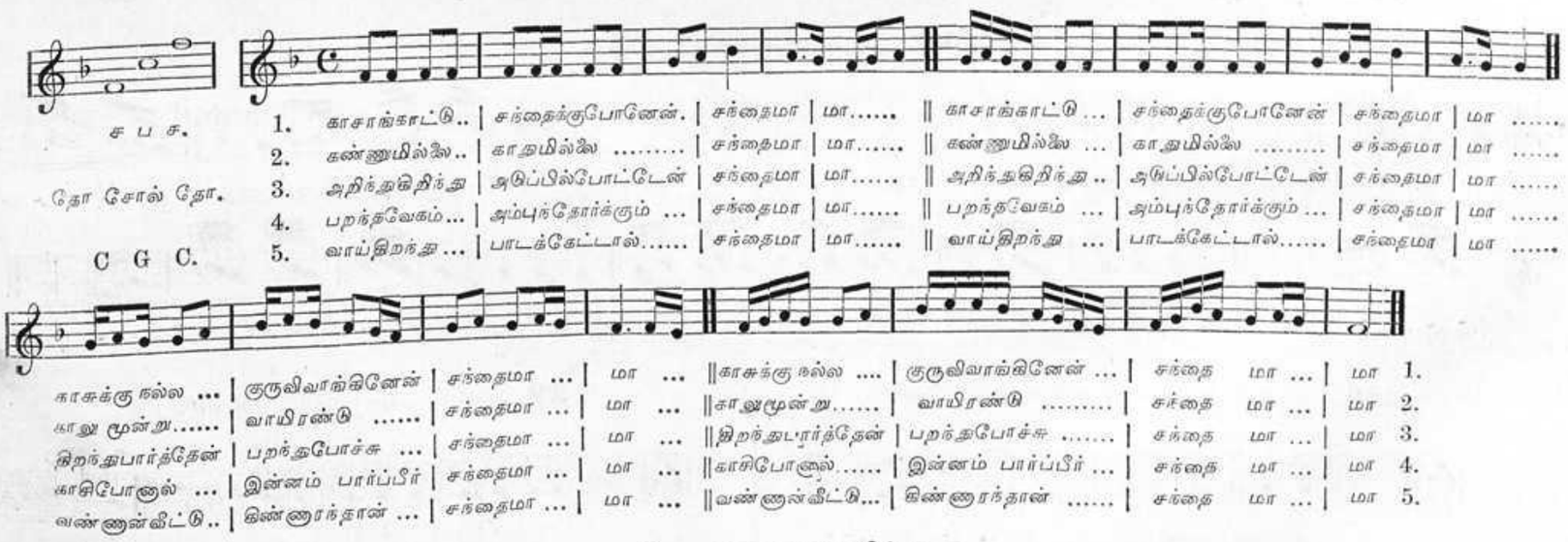
சி-றை யி-ருந்-த-ழு கி - ற கண்-ணீர் சும்-மாய் போ - - மோ அன்னியஸ்த்ரீ புண்ணியஸ்த்ரீ யென்றென்று

பா - ரா-மல் அ-ப-கீர்த்தி செய்யும்உங்கள் முகத்-தில்வி - ழி - க்க-லா- மோ துஷ்டப் பய- லே

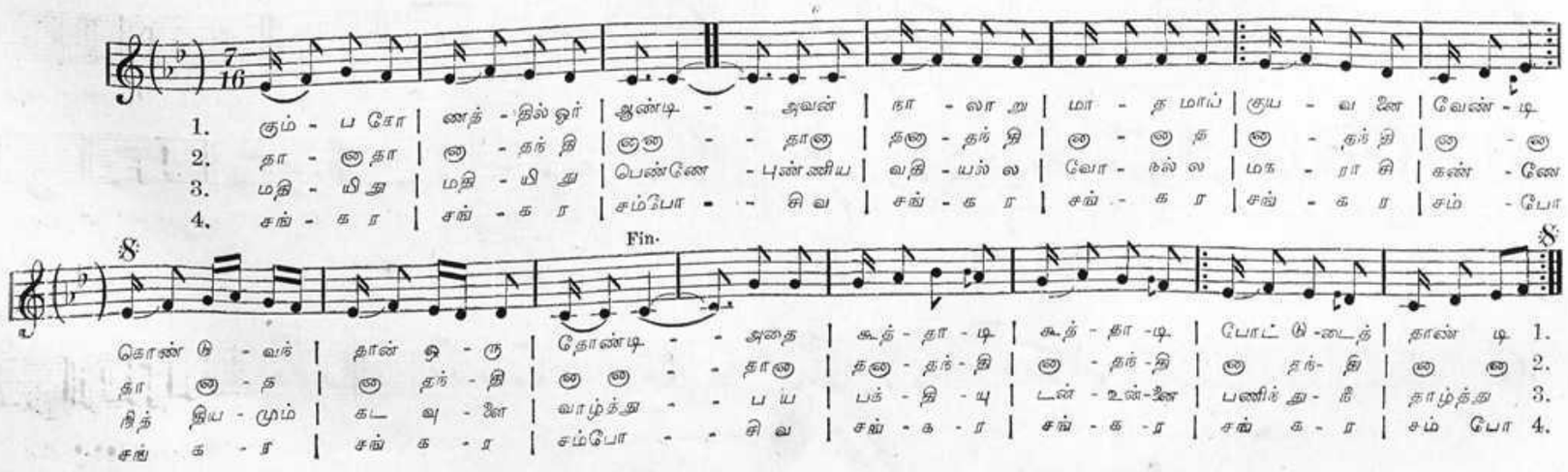
1. தனலட்சுமிக்கும் தைரியலட்சுமிக்கும் தர்க்கம்.


தைரிய லட்சுமி.
தன லட்சுமி.
I & II
I
Fin.
II
III
IV & V
IV
V
VI
ஏண்டியேண்டி ..... | தங்கையரே ... | யெந்தனேரியே ..... | சவுந்தாய் ||கானில்லாவி ... | டங்களது | நாயகியே..... | உண்டோடி
பிள்ளையார் கோவிலும் | என்னலே ... | பெருமாள்கோவிலும் | என்னலே||வீடெவாசலும் ... | என்னலே | நாடுநகரம்..... | என்னலே..
கோட்டைகொத்தளம் | என்னலே ... | கோட்டைவழக்கும் ... | என்னலே||மாடமாளிகை ... | என்னலே | முத்தகண்டிகை ..... | என்னலே...
புத்தகங்களும் ..... | என்னலே ... | புகழ்பெறுவதும் ... | என்னலே||படிப்பதுவும் ... | என்னலே | பாஸ்பண்ணுவதும்... | என்னலே...
நாயகியே ..... | உண்டோடி...||கம்மல்சிமிக்கி ... | என்னலே..... | காப்புகொலுசும் | என்னலே .....||தங்தாவடம்..... | என்னலே .....
நாடுநகரம் ..... | என்னலே ...||கஷ்டப் படுவதும் | என்னலே ..... | கனப்படுவதும் | என்னலே .....||தளுக்கும்குலுக்கும் | என்னலே .....
முத்துகண்டிகை ..... | என்னலே ...||காசிப்புடவை ... | என்னலே..... | களிப்படைவதும் | என்னலே .....||தங்கப்பணிகள் ... | என்னலே .....
பாஸ்பண்ணுவதும்..... | என்னலே...||கச்சேரிகளும் ... | என்னலே..... | காலட்சேபங்கள் | என்னலே .....||கோதிருவிழா ... | என்னலே .....
தாலியுருவும் ... | என்னலே ...|| சொம்புதவலே..... | என்னலே ..... | சொக்காதலேப்பா .... | என்னலே | சொக்காதலேப்பா ... | என்னலே..
தானதருமங்கள் | என்னலே ...|| காசிப் புடவை..... | என்னலே..... | உப்பாடைத்துணிகள் | என்னலே | உப்பாடைத்துணிகள் | என்னலே..
மோராமாலேயும் | என்னலே ...|| கொள்ளுவதும் ..... | என்னலே..... | கொடுப்பதுவும் ..... | என்னலே | கொடுப்பதுவும்..... | என்னலே.
தெய்வங்களும்.. | என்னலே ...|| உண்பதுவும் ..... | என்னலே..... | உடுப்பதுவும்..... | என்னலே | உடுப்பதுவும்..... | என்னலே..
வெயில்படாமல் ... | ஏறிப்போகும்... | ரெயில்வண்டியும்... | என்னலே | கண்காணாத..... | தேசம்போகும் | ஸ்டீமர் கப்பலும் | என்னலே
குத்தினிப்பாவாடை | என்னலே ..... | குலுக்கிநடப்பதும் | என்னலே | மஞ்சள்குங்குமம் | என்னலே ..... | மசக்கிநடப்பதும் | என்னலே
தடைப்படுறதும்... | என்னலே ..... | பானைசட்டியும் ... | என்னலே | முத்துப்பச்சை | என்னலே ..... | முழுவயிரம் ... | என்னலே
மணமில்லாப்பு..... | ருஷரெல்லாம் | மாப்பிள்ளையாவதும் | என்னலே | ஸ்ரீயும்புரு ..... | ஷரும்சேர்ந்து | வாழ்வதும் ..... | என்னலே

2. சந்தைமாமா.


ச ப ச.
தோ சோல் தோ.
C G C.
1. காசாங்காட்டு.. | சந்தைக்குபோனேன். | சந்தைமா | மா..... || காசாங்காட்டு ... | சந்தைக்குபோனேன் | சந்தைமா | மா .....
2. கண்ணுமில்லே.. | காதுமில்லே ..... | சந்தைமா | மா..... || கண்ணுமில்லே ... | காதுமில்லே ..... | சந்தைமா | மா .....
3. அறிந்துதிறிந்து | அடுப்பில்போட்டேன் | சந்தைமா | மா..... || அறிந்துதிறிந்து .. | அடுப்பில்போட்டேன் | சந்தைமா | மா .....
4. பறந்தவேகம்... | அம்புந்தோர்க்கும் ... | சந்தைமா | மா..... || பறந்தவேகம் ... | அம்புந்தோர்க்கும் ... | சந்தைமா | மா .....
5. வாய்திறந்து ... | பாடக்கேட்டால்..... | சந்தைமா | மா..... || வாய்திறந்து ... | பாடக்கேட்டால்..... | சந்தைமா | மா .....
காசுக்கு நல்ல ... | குருவிவாங்கினேன் | சந்தைமா ... | மா ... ||காசுக்கு நல்ல .... | குருவிவாங்கினேன் ... | சந்தை மா ... | மா 1.
காலு மூன்று..... | வாயிரண்டு ..... | சந்தைமா ... | மா ... ||காலுமூன்று..... | வாயிரண்டு ..... | சந்தை மா ... | மா 2.
திறந்துபார்த்தேன் | பறந்துபோச்சு ... | சந்தைமா ... | மா ... ||திறந்துபார்த்தேன் | பறந்தபோச்சு ..... | சந்தை மா ... | மா 3.
காசிபோனால் ... | இன்னம் பார்ப்பீர் | சந்தைமா ... | மா ... ||காசிபோனால்..... | இன்னம் பார்ப்பீர் ... | சந்தை மா ... | மா 4.
வண்ணன்வீட்டு.. | கிண்ணரந்தான் ... | சந்தைமா ... | மா ... ||வண்ணன்வீட்டு... | கிண்ணரந்தான் ..... | சந்தை மா ... | மா 5.

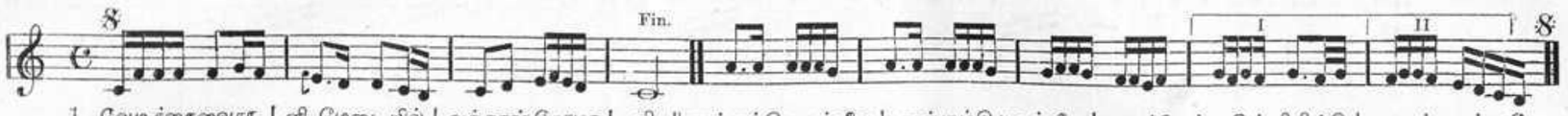
3. ஆனந்தக்களிப்பு.


Fin.
1. கும் - ப சோ | ணத் - தில் ஓர் | ஆண்டி - - அவன் | நா - லா று | மா - த மாப் | குய - வ னை | வேண் - டி
2. தா - னதா | ன - தந் தி | னன - - தானன | தன - தந் தி | ன - ன த | ன - தந் தி | ன - ன
3. மதி - யி து | மதி - யி து | பெண்ணே - புண்ணிய | வதி - யல் ல | வோ - நல் ல | மக - ரா சி | கண் - ணே
4. சங் - க ர | சங் - க ர | சம்போ - - சிவ | சங் - க ர | சங் - க ர | சங் - க ர | சம் - போ
கொண் டு - வர் | தான் ஒ - ரு | தோண்டி - - அதை | கூத் - தா - டி | கூத் - தா - டி | போட் டு - டைத் | தான் டி 1.
தா னா - த | னா தந் - தி | னன - - தானன | தன - தந் - தி | ன - தந் - தி | ன தந் - தி | ன ன 2.
நித் தி ய - மும் | கட வு - ளே | வாழ்த்து - - ப ய | பத் - தி - யு | டன் - உன் - னை | பணிந் து - நீ | தாழ்த்து 3.
சங் க - ர | சங் க - ர | சம்போ - - சிவ | சங் - க - ர | சங் - க - ர | சங் க - ர | சம் போ 4.

4. முள்ளின் துணியாலே.

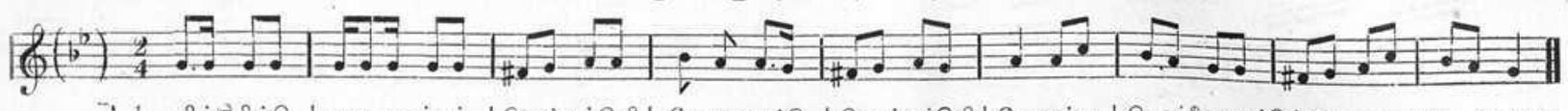
ச.ப.ச. 1. முள்ளின் | துணியாலே | மூன்றுகுளம் | வெட்டினேன் | இரண்டுகுளம் | பாழுஒன்றில் | தண்ணீரோயில் | லே | தண்ணீரோயில் | லே
2. தண்ணியில்லா | குளத்துக்கு | வந்தகுயவர் | மூன்றுபேர் | இரண்டுபேர் | கொண்டிஒருவனுக்கு | கையேயில் | லே | கையேயில் | லே

5. வேடிக்கைவைராளி.



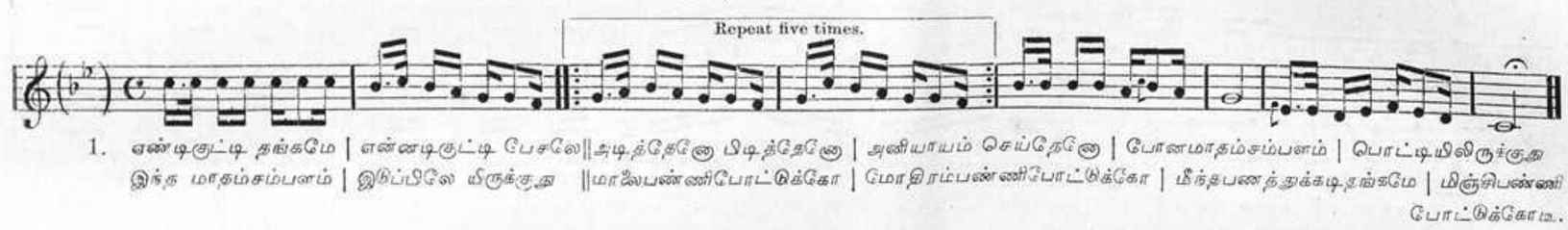
1. வேடிச்சைவைரா | ளி மேடையில் | வந்தான் சோமா | ளி ‖தூங்கும்சிறுவர்களே | தூங்கும்சிறுவர்களே | நறுக்கென்றுகிள்ளிவிட்டு | நகைப்பவன்நானே
2. சாதுபோல்வயரு | மிட்டுஒருமுழ | தாடியும்தொங்க | விட்டு‖தாண்டிதாண்டிகுதித்து | தாண்டிதாண்டிகுதித்து | பொத்துபொத்துவென்று | விழுபவன்நானே

6. மிஞ்சிமிஞ்சிநடைநடக்கும்.



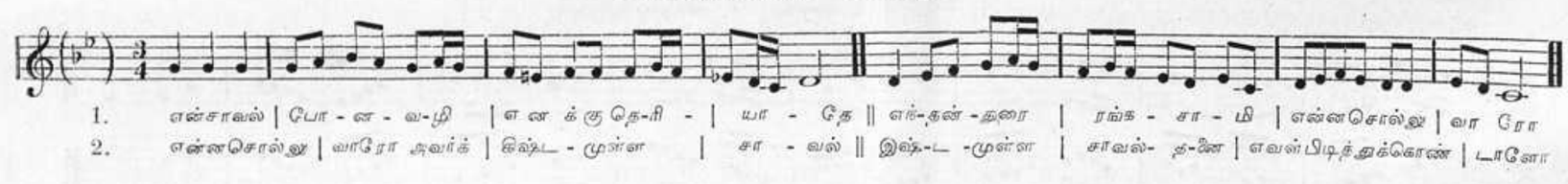
1. மிஞ்சிமிஞ்சி | நடைநடக்கும் | கொஞ்சும்கிளி | யே ராஜாத்தி | கொஞ்சும்கிளி | யே அஞ்சு | பொன்னே வாங்கி | போன வஞ்சித் | கொடியே
2. பத்துமாத்து | தங்கமேனி | பாப்பாரபெண் | ணே ராஜாத்தி | பாப்பாரபெண் | ணேமுற்றி | லும் நான் கல்ல | வழிநடப்பேண் | டிகண்ணே

7. தங்கப்பாட்டு.



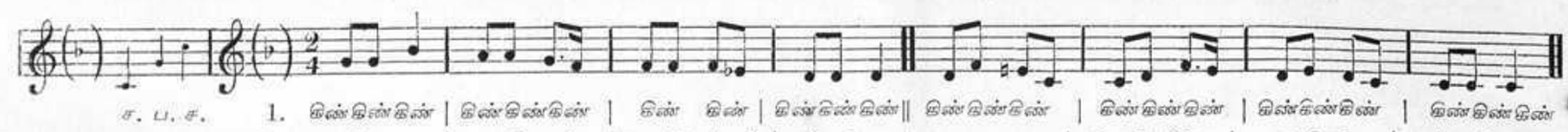
1. எண்டிகுட்டி தங்கமே | என்னடிகுட்டி பேசலே‖அடித்தேனே பிடித்தேனே | அனியாயம் செய்தேனே | போனமாதம்சம்பளம் | பொட்டியிலிருக்குது
இந்த மாதம்சம்பளம் | இடிப்பிலே யிருக்குது ‖மாலேபண்ணிபோட்டுக்கோ | மோதிரம்பண்ணிபோட்டுக்கோ | மீந்தபணத்துக்கடிதங்கமே | மிஞ்சிபண்ணி
போட்டுக்கோடி.

8. என்சாவல்போனவழி.



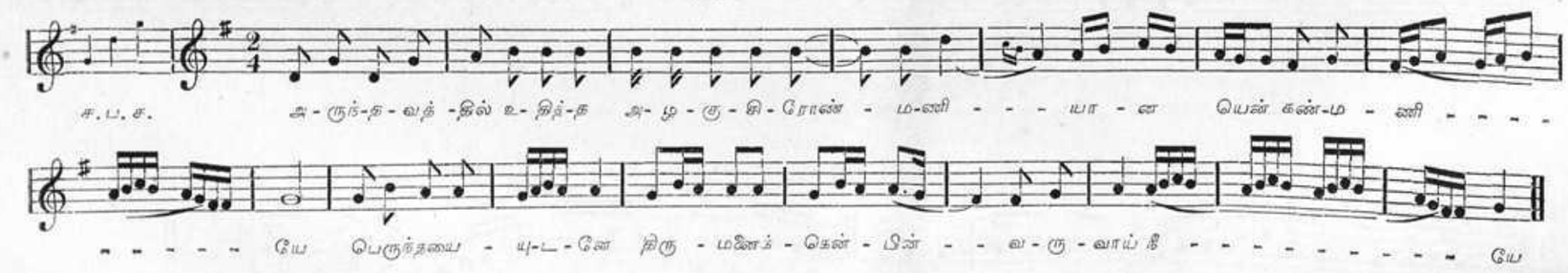
1. என்சாவல் | போ - ன - வ-ழி | எ ன க்கு தெ-ரி - | யா - தே ‖ எந்-தன் -தரை | ரங்க - சா - மி | என்னசொல்லு | வா ரோ
2. என்னசொல்லு | வாரோ அவர்க் | கெந்ட - முள்ள | சா - வல் ‖ இந்-ட -முள்ள | சாவல்- தி-னே | எவன்பிடித்துக்கொண் | டானோ

9. கிண்கிண்கிண்.



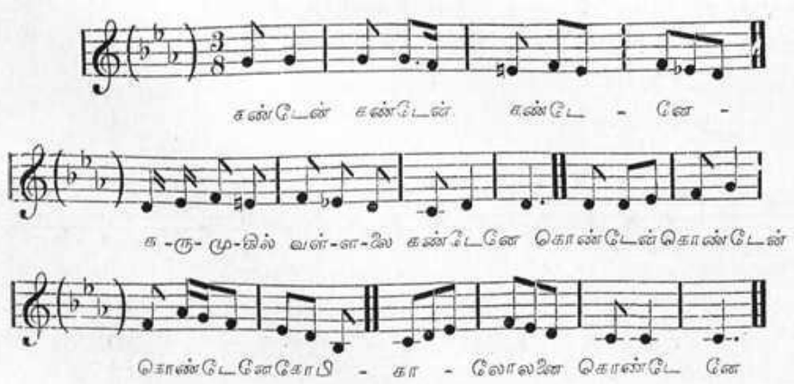
ச. ப. ச. 1. கிண்கிண்கிண் | கிண்கிண்கிண் | கிண் கிண் | கிண்கிண்கிண்‖ கிண்கிண்கிண் | கிண்கிண்கிண் | கிண்கிண்கிண் | கிண்கிண்கிண்
2. வடக்கே ம | ழைபொழிய | வரப்பெல்லாம் | தண்ணிவர ‖ வாழை மர | கோலையிலே | கவத்திருந்த | பத்தாவே

10. அருந்தவத்தில் உதித்த.



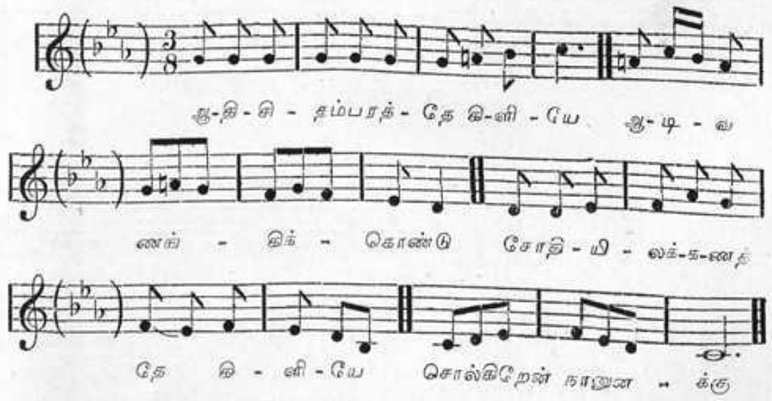
ச.ப.ச. அ - ருந்-த - வத் -தில் உ- தித்-த அ- ழ - கு - தி - ரோண் - ம-னி - - - யா - ன யென் கண்-ம - ணி - - - -
- - - - - யே பெருந்தயை - யு-ட-னே திரு - மனைத் - தென் - பின் - - வ - ரு - வாய் நீ - - - - - - - - - - யே

11. கண்டேன்கண்டேன்கண்டேனே.



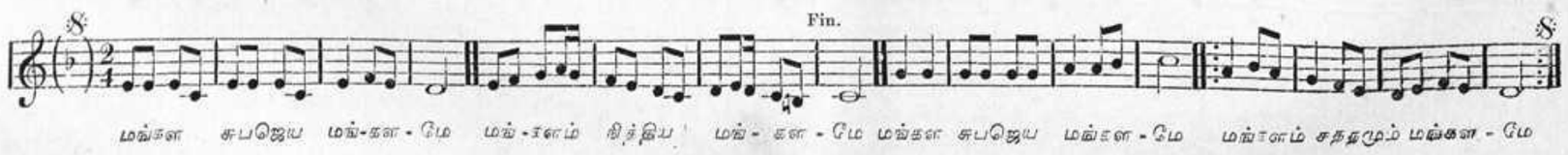
கண்டேன் கண்டேன் கண்டே - னே -
க -ரு- மு-கில் வள்-ள-லே கண்டேனே கொண்டேன்கொண்டேன்
கொண்டேனேகோபி - கா - லோலனே கொண்டே னே

12. ஆதிசிதம்பரத்தே கிளியே.



ஆ-தி-சி - தம்பரத்- தே இ-னி - யே ஆ- டி - வ
ணங் - கிக் - கொண்டு சோதி - யி - லக்-ஷ-ணத்
தே இ - னி - யே சொல்கிறேன் நானு - க்கு

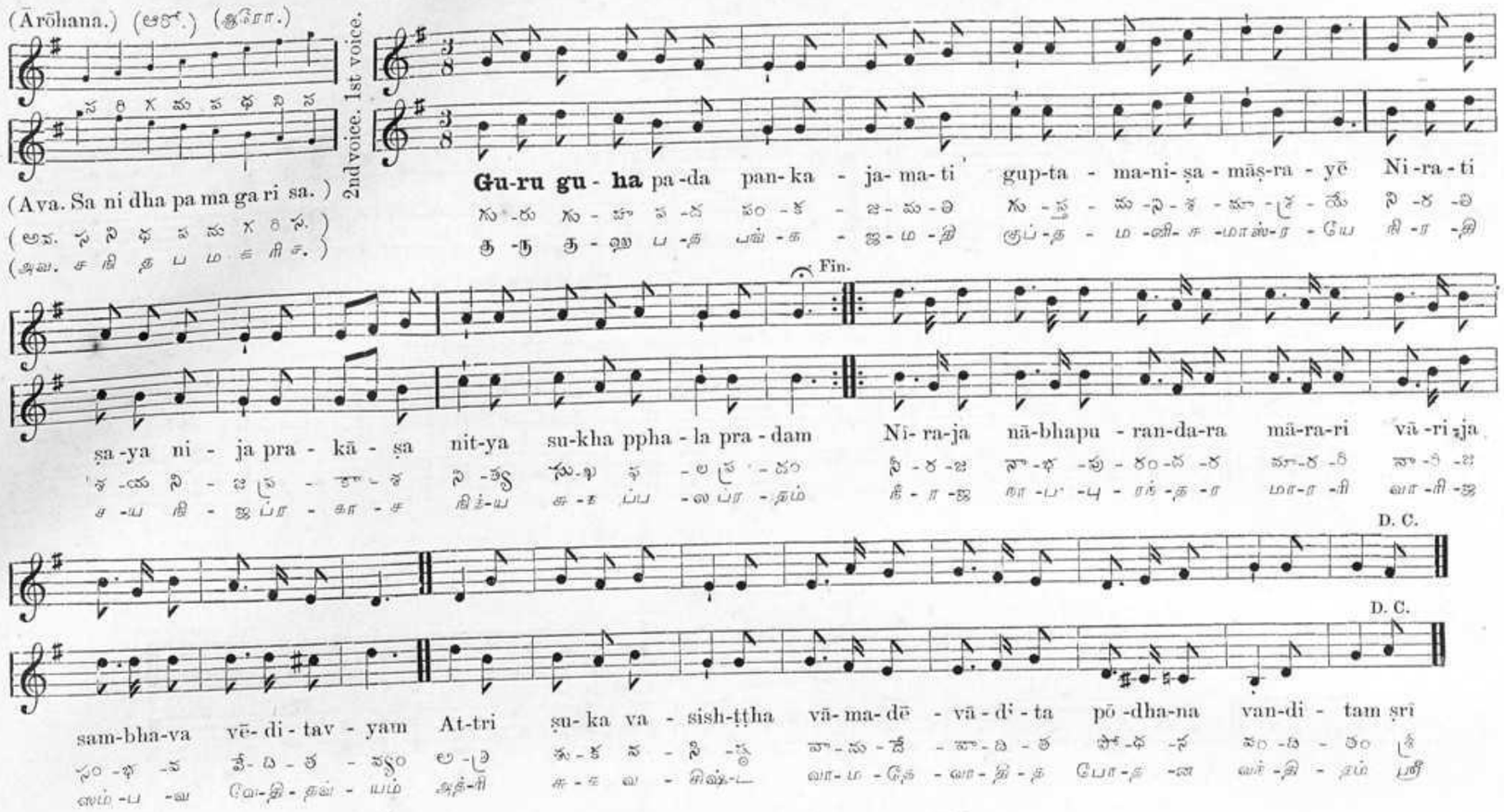
13. மங்களம்.



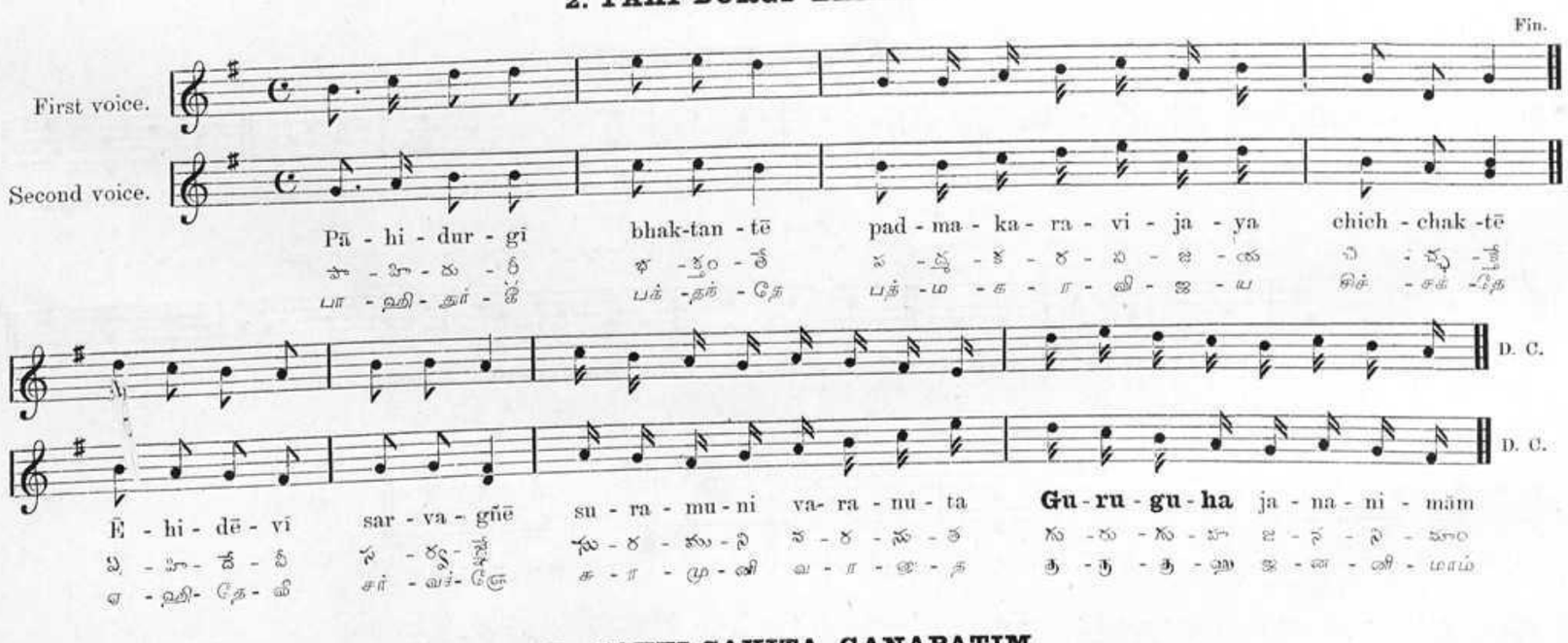
மங்கள சுபஜெய மங்-கள - மே மங்-களம் நித்திய மங்- கள - மே மங்கள சுபஜெய மங்கள - மே மங்களம் சதாகாலும் மங்கள - மே

{ European or quasi-European airs. } **MISCELLANEOUS SONGS.** { Adapted to Sanscrit words by } **Muthuswāmi Dīkshita.**

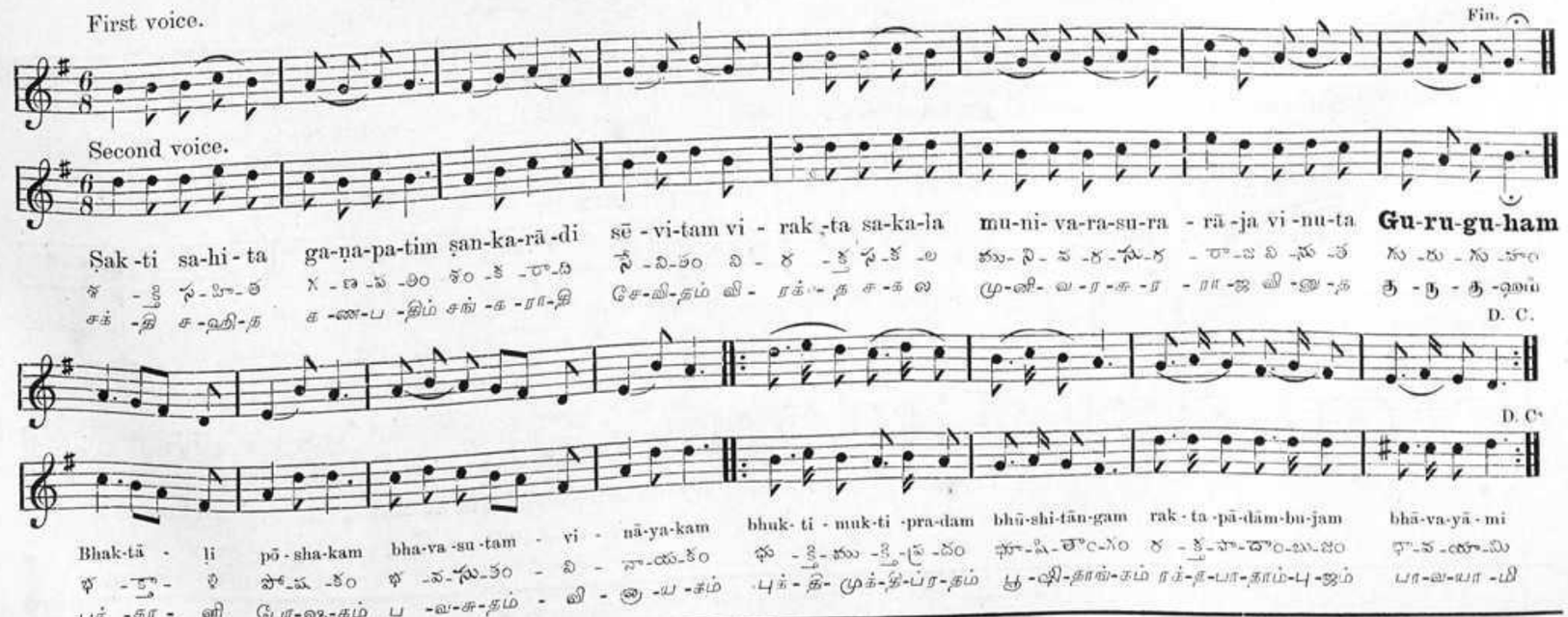
1. GURU GUHA PADAPANKA.


(Ārōhana.) (ఆరో.) (ஆரோ.)
(Ava. Sa ni dha pa ma ga ri sa.)
(అవ. స ని ధ ప మ గ రి స.)
(அவ. ச நி த ப ம க ரி ச.)
2nd voice. 1st voice.
Gu-ru gu-ha pa-da pan-ka - ja-ma-ti gup-ta - ma-ni-ṣa-māṣ-ra - yē Ni-ra-ti
ṣa-ya ni - ja pra - kā - ṣa nit-ya su-kha ppha - la pra - dam Nī-ra-ja nā-bhapu - ran-da-ra mā-ra-ri vā-ri ja
sam-bha-va vē-di-tav - yam At-tri ṣu-ka va - sish-ṭṭha vā-ma-dē - vā-di - ta pō-dha-na van-di - tam ṣrī
Fin.
D. C.
D. C.

2. PĀHI DURGĪ BHAKTANTĒ.

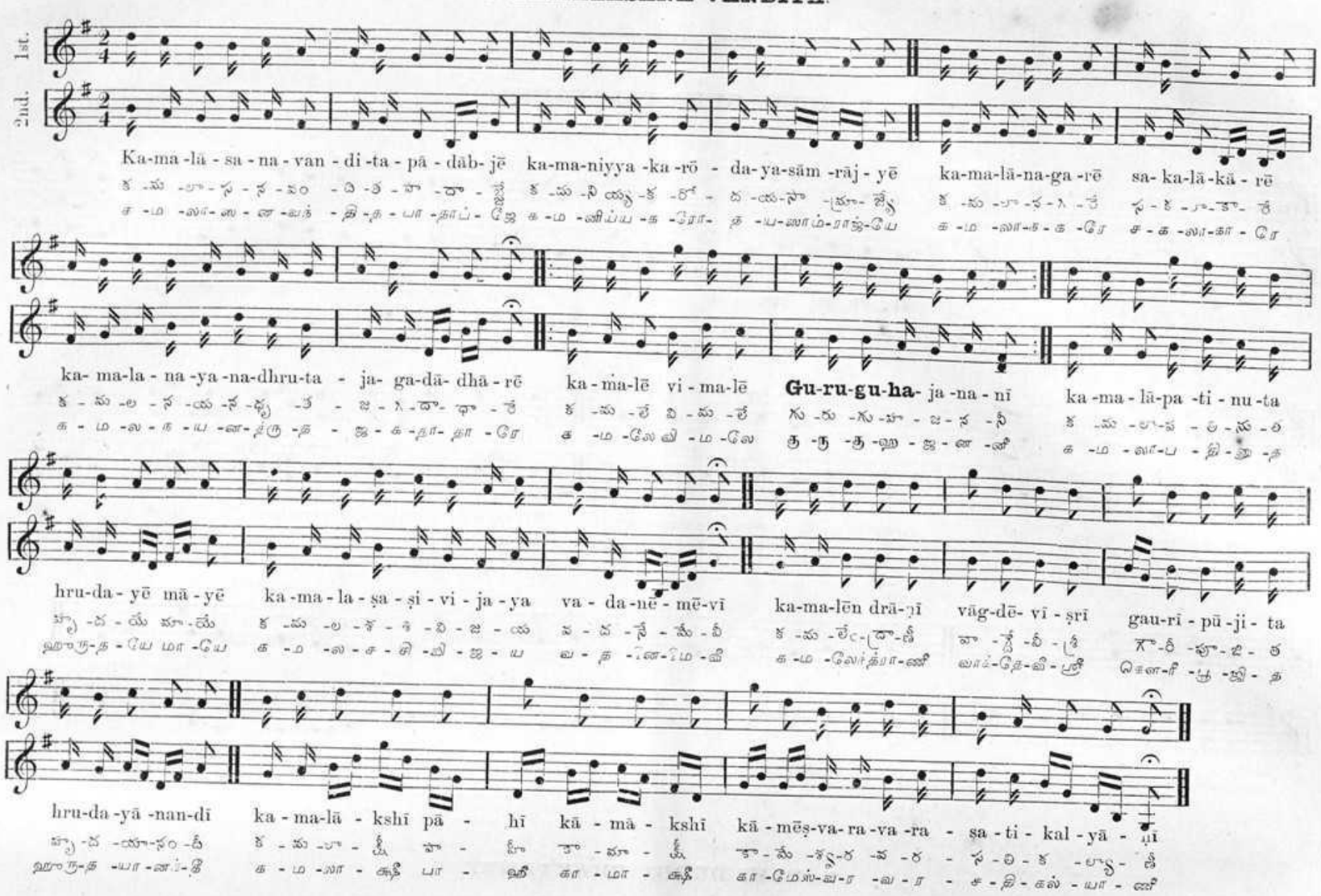

First voice.
Second voice.
Pā - hi - dur - gī bhak-tan - tē pad - ma - ka - ra - vi - ja - ya chich - chak - tē
Ē - hi - dē - vī sar - va - gñē su - ra - mu - ni va - ra - nu - ta Gu-ru-gu-ha ja - na - ni - mām
Fin.
D. C.
D. C.

3. SAKTI SAHITA GANAPATIM.

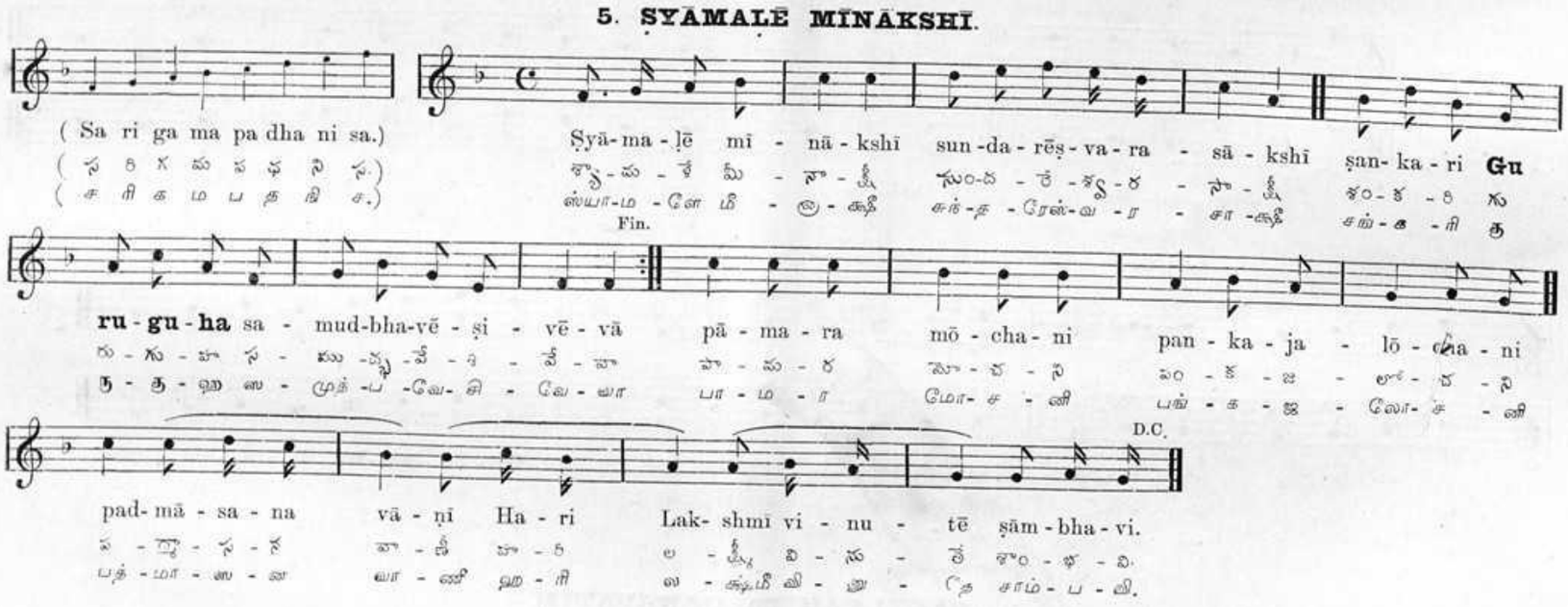

First voice.
Second voice.
Ṣak-ti sa-hi-ta ga-ṇa-pa-tim ṣan-ka-rā-di sē - vi-tam vi - rak-ta sa-ka-la mu-ni-va-ra-su-ra - rā-ja vi-nu-ta Gu-ru-gu-ham
Bhak-tā - li pō - sha-kam bha-va-su-tam - vi - nā-ya-kam bhuk-ti - muk-ti - pra-dam bhū-shi-tān-gam rak-ta-pā-dām-bu-jam bhā-va-yā-mi
Fin.
D. C.
D. C.

Note.—The original Music for the above melodies not being readily available, they have been noted down as commonly sung in the country at present. A second voice has been added—not strictly as for duets but embodying indiscriminately the variations admissible in Alto, Tenor and instrumental parts—the object being to familiarise the ears of the people gradually with these peculiarities. When once they have brought themselves to tolerate two voices not in unison singing together, they would begin to appreciate the beauty of richer combinations with a larger number of voices and instruments.

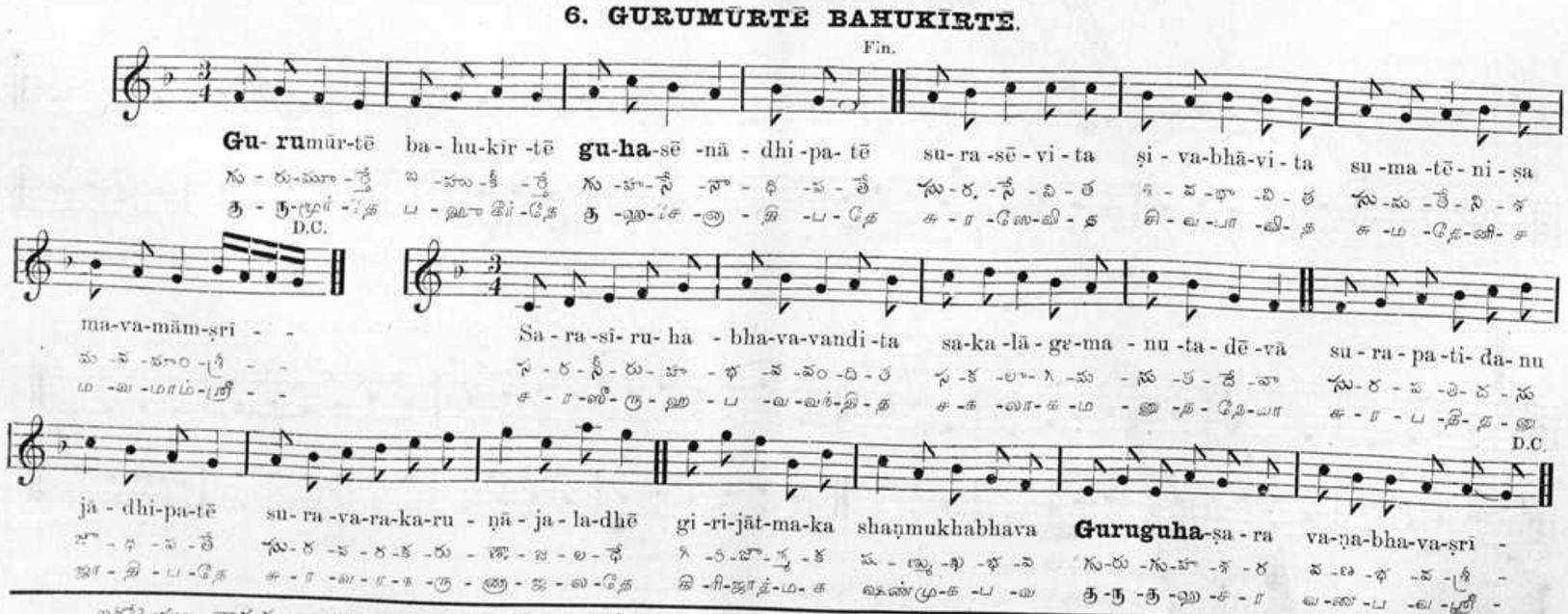
4. KAMALĀSANA VANDITA.



5. ṢYAMALĒ MĪNĀKSHĪ.



6. GURUMŪRTĒ BAHUKĪRTE.



ఐరోపియుల వాద్యక్రకారము ఒకేపాటనుఅనేకులు యేకోభవించి అనేకవర్ణమెట్టులతో పాడే విధమును మనదేశపువార్లకు తెలియనటుల పైకినుపరచిన పాటకు అనేకవిధములుగలవు వేరొకవర్ణమెట్టును యిందులోనేయేర్పరుచబడియున్నది. మొదటిస్వరముపాడినుర్శినతోడనే రెండవస్వరమునుయెత్తిపాడవచ్చును. అలాగే రెండవదిపాడినుర్శిన తోడనే మొదటి స్వరమునుమార్చిపాడవచ్చును. అయితే ఏకకాలమునందు యీ రెండువిధములు చేర్చి పాడవలెను.

జరోప్పియరుడైయ వ్రాక్కప్పడి ఓరేపాటనే పలుపేర్ యేకకోపిత్తు పలవర్ణ మెట్టుడన్ పాడుంతిఱుసుకనే నమదు దేశత్తార్ అరియుంపడి మేర్కండ పాటల్ కణక్కు పలతిఱుశుంగలంద వేరొరు వర్ణమెట్టు ఇదిలేయే అమైక్కప్పట్టిరుక్కిరదు. ముదల్సురం పాడి ముగిందవుడన్ ఇరండావదై తవిర్క్కొళ్ళలాం. అప్పడియే ఇరండావదు ముగిందపిన్ మూదల్సురత్తై మాత్రిప్ పాడిక్కొళ్ళలాం. ఆనాల్ ఇరండైయుం యేకకాలత్తిల్ సేర్త్తు పాడవేండియదు.

MĒḶA—36-CHALA NĀṬA.
మేళము—చలనాట.
மேளம்—சலநாட்டை.

RĀGA—NĀṬA.
రాగము—నాట.
இராகம்—நாட்டை.

TĀḶA-ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది. ఎనిమిది.
தாளம்—ஆதி. எட்டு.

NINNĒ BHAJANA.

నిన్నే భజన.

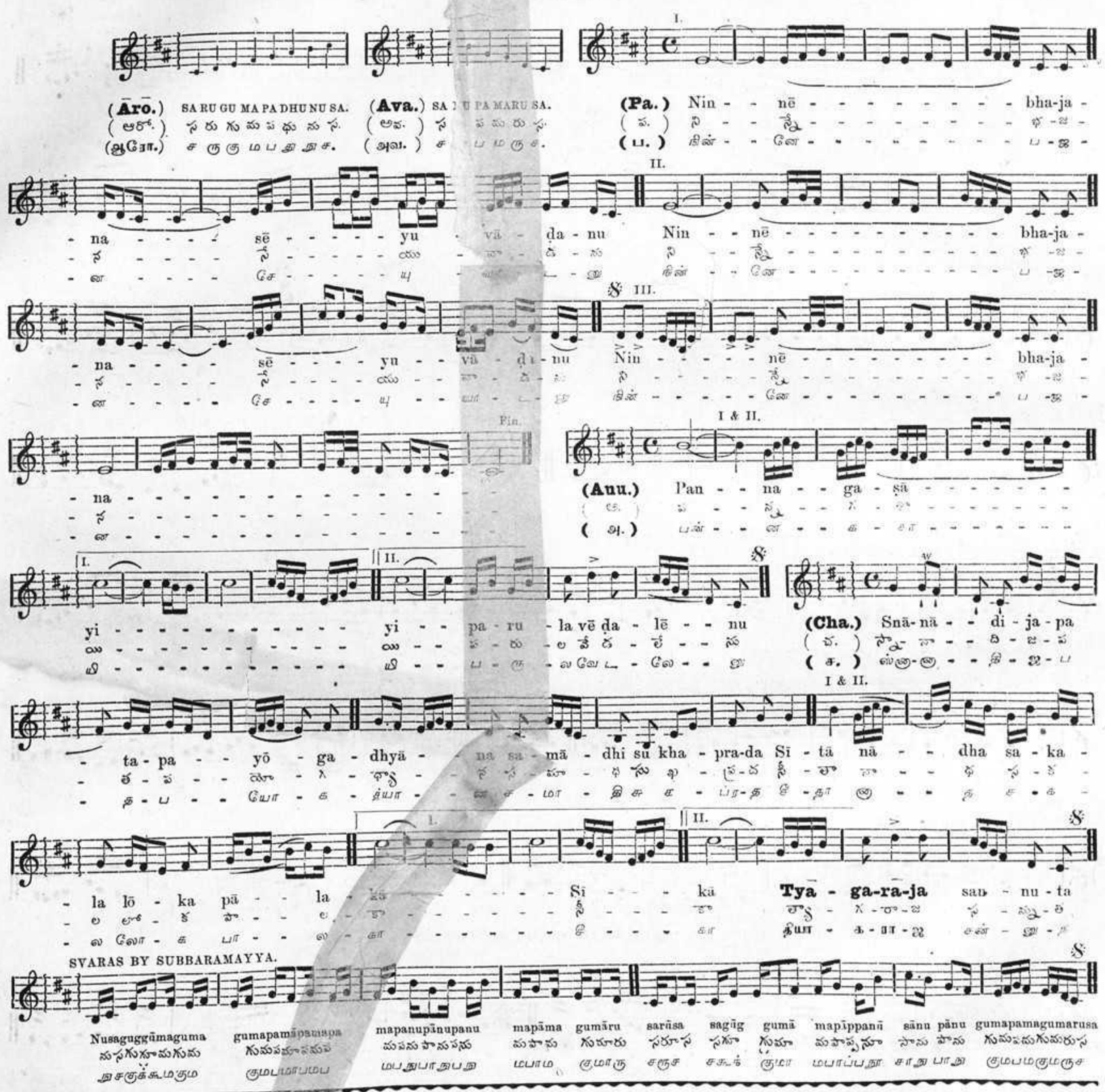
நின்னே பஜன.

Music & words by **Tyāgarājayya.**

Count by crotchets. Met. ♩ =144.

Style of execution. Vivace.

(TELUGU WORDS.)


I.
II.
III.
Fin.
I & II.
(Āro.) SA RU GU MA PA DHU NU SA.
(Ava.) SA NU PA MARU SA.
(Pa.) Nin - - nē - - - - - - - - bha-ja -
(Anu.) Pan - - na - - ga - sā - - - - - -
(Cha.) Snā-nā - - di-ja-pa
na - - - - sē - - - - - yu - vā - da - nu Nin - - nē - - - - - - - - bha-ja -
yi - - - - - - - - - - yi - - pa-ru - la vē da - lē - - nu
ta-pa - - yō - ga - dhyā - na sa - mā - dhi su kha - pra-da Sī - tā nā - - dha sa - ka -
la lō - ka pā - - la - kā - - - - - Sī - - - kā Tya - ga-ra-ja san - nu - ta
Nusaguggūmaguma gumapamāpamapa mapanupānupanu mapāma gumāru sarūsa sagūg gumā mapīppanū sānu pānu gumapamagumarusa
நுசகுக்கூமகும குமபமாபமப மபநுபாநுபநு மபாம குமாரு சரூச சகூக் குமா மபாப்பநூ சாநு பாநு குமபமகுமருச

SVARAS BY SUBBARAMAYYA.

1. (ప.) నిన్నే భజన సేయవాడను.
2. (అ.) పన్నగాయి పరులవేడలేను. ॥ని॥

3. (ప.) స్నానాదిజపతపయోగ ధ్యానసమాధిసుఖప్రద।
నీలానాథ సకలలోకపాలకా త్యాగరాజసన్నుత.

MĒḶA No. XXXVI, CHALA NĀṬA, the last of the Indian Modes with F Natural, is justly reputed to be the most spirited and warlike of the whole group. It is at the same time the most difficult to execute, and requires considerable skill and proficiency on the part of the singer, to render with accuracy and taste the correct intonation of the notes D ♯ and A ♯, which occur in it. The derivative RĀGA,—NĀṬA, is usually sung at the commencement of every BHAJANA, or regular musical entertainment. The A ♯ occurs but seldom in the ascending scale, and is entirely omitted in the descending scale, while the D ♯ is always taken instead of the E in the descending scale. **For all practical purposes, however, these sharps are treated as double sharps, and the D ♯ is almost always sung as the E. For the Piano and other keyed instruments with fixed intonation, the D ♯ must therefore be invariably read and played as E ♮. (Good violinists take the notes correctly, when playing by themselves.)**

நாட்டை இராகத்தில் வரும் (ரு) என்னும் ஷட்சுருதி ரிஷபத்தை சரியாகப்பாடுவது கஷ்டமாகையால், அதை (க) அந்தர காந்தாரத்தைப் போலவே பாடுவதுண்டு.

నాట రాగములోవచ్చు (రు) అనే షడ్జ్రుతి ఋషభమును సరిగా పాడుట కష్టము గనుకదానిని (గు) అంతరగాంధారమువలెనే పాడుటవాడుకగానున్నది.

MELA-36-CHALA NĀṬA.
మేళము—చలనాట.
மேளம்—சலநாட்டை.

RĀGA—NĀṬA.
రాగము—నాట.
ராகம்—நாட்டை.

TĀḶA—ĀDI.
తాళము—ఆది.
தாளம்—ஆதி.

4+2+2 =8 Crotchets.

JAGADĀNANDAKĀRAKA.

జగదానందకారక.

ஜகதா நந்தகாரக.

(SANSCRIT WORDS.)

Music & words by **Tyagarajayya.**

Count by crotchets. Met. ♩ = 144.

Style of execution. Mæstoso e con spirito.

I.

(Pa.) Ja- ga- dā - - - - nan - da-kā - - - - ra - ka
(మ.) జ - గ - దా - - - - నం - ద - కా - - - - ర - క
(த.) ஜ - க - தா - - - - நந் - த - கா - - - - ர - க

II.

Ja -ga - dā - - - - - nan - - da-kā - - - - ra - ka
జ - గ - దా - - - - - నం - - ద - కా - - - - ర - క
ஜ - க - தா - - - - - நந் - - த - கா - - - - ர - க

III.

Ja- ga- dā - - - - - - - - nan - da-kā - - - - - ra - ka
జ - గ - దా - - - - - - - - నం - ద - కా - - - - - ర - క
ஜ - க - தா - - - - - - - - நந் - த - கா - - - - - ர - க

IV.

Ja -ga - dā - - - - - - - nan - - - da-kā - - - ra - - ka
జ - గ - దా - - - - - - - నం - - - ద - కా - - - ర - - క
ஜ - க - தா - - - - - - - நந் - - - த - கா - - - ர - - க

V.

Ja - ga dā - - - - - - - - nan - da-kā - - ra - ka
జ - గ దా - - - - - - - - నం - ద - కా - - ర - క
ஜ - க தா - - - - - - - - நந் - த - கா - - ர - க

VI.

Ja-ga - dā - - - - nan - da - kā - ra-ka
జ - గ - దా - - - - నం - ద - కా - ర - క
ஜ - க - தா - - - - நந் - த - கா - ர - க

VII.

Ja - ga - dā - - - - - nan - da - kā - ra - ka
జ - గ - దా - - - - - నం - ద - కా - ర - క
ஜ - க - தா - - - - - நந் - த - கா - ர - க

VIII.

Ja - ga -dā - - - - - nan - - - - - da - kā-ra ka
జ - గ -దా - - - - - నం - - - - - ద - కా-ర క
ஜ - க -தா - - - - - நந் - - - - - த - கா-ர க

IX.

Ja-ga dā - - - - nan - - - - da - kā - - - ra - ka
జ-గ దా - - - - నం - - - - ద - కా - - - ర - క
ஜ-க தா - - - - நந் - - - - த - கா - - - ர - க

X.

Ja-ga - dā - - - - nan - - - - da - kā - ra - ka
జ - గ - దా - - - - నం - - - - ద - కా - ర - క
ஜ - க - தா - - - - நந் - - - - த - கா - ர - க

XI.

Ja-ga - dā - - - nan - - - - da - kā - - ra-ka
జ - గ - దా - - - నం - - - - ద - కా - - ర - క
ஜ - க - தா - - - நந் - - - - த - கா - - ர - க

XII.

Ja-ga - dā - - - nan - - - - - - - - da - kā - - ra - ka
జ - గ - దా - - - నం - - - - - - - - ద - కా - - ర - క
ஜ - க - தா - - - நந் - - - - - - - - த - கா - - ர - க

XIII.

Ja- ga - dā - - - - - - nan - da - kā - ra - ka
జ - గ - దా - - - - - - నం - ద - కా - ర - క
ஜ - க - தா - - - - - - நந் - த - கா - ர - க

XIV.

Ja - ya - jā - - - na - kī - - - - prā-ṇa - nā - - ya-ka
జ - య - జా - - - న - కీ - - - - ప్రా-ణ - నా - - య-క
ஜ - ய - ஜா - - - ந - கீ - - - - ப்ரா-ண - நா - - ய-க

XV.

Ja-ya - jā - - na - kī - - - prā-ṇa - nā - ya - ka
జ-య - జా - - న - కీ - - - ప్రా-ణ - నా - య - క
ஜ-ய - ஜா - - ந - கீ - - - ப்ரா-ண - நா - ய - க

XVI.

Ja-ya - jā - - - - na-kī - - - prā-ṇa - nā - - ya - ka
జ-య - జా - - - - న-కీ - - - ప్రా-ణ - నా - - య - క
ஜ-ய - ஜா - - - - ந-கீ - - - ப்ரா-ண-நா - - ய - க

XVII.

Ja -ya - jā - - na - kī - - - prā-ṇa - - nā - ya - ka
జ -య - జా - - న - కీ - - - ప్రా-ణ - - నా - య - క
ஜ -ய - ஜா - - ந - கீ - - - ப்ரா-ண - - நா - ய - க

XVIII.

Ja-ya - jā - - - - na - kī - - - - prā-ṇa - - nā ya ka
జ-య - జా - - - - న - కీ - - - - ప్రా-ణ - - నా య క
ஜ-ய - ஜா - - - - ந - கீ - - - - ப்ரா-ண - - நா ய க

XIX.

Ja-ga - dā - - - nan - - da - kā - ra-ka
జ - గ - దా - - - నం - - ద - కా - ర - క
ஜ - க - தா - - - நந் - - த - கா - ர - க

XX.

Ja-ga - dā - - - nan - - - - - da- kā - ra-ka - - - - - - - -
జ - గ - దా - - - నం - - - - - ద - కా - ర - క - - - - - - - -
ஜ - க - தா - - - நந் - - - - - த - கா - ர - க - - - - - - - -

Fin.

MĒḶA—28-HARIKĀMBŌDHI.
మేళము—హరికాంభోధి.
மேளம்—ஹரிகாம்போதி.

RĀGA—KUNTALAVARĀḶI.
రాగము—కుంతలవరాళి.
இராகம்—குந்தலவராளி.

TĀḶA—ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది.
தாளம்—ஆதி.

ṢARAṢARASAMARAIKA.

శరశరసమరైక.

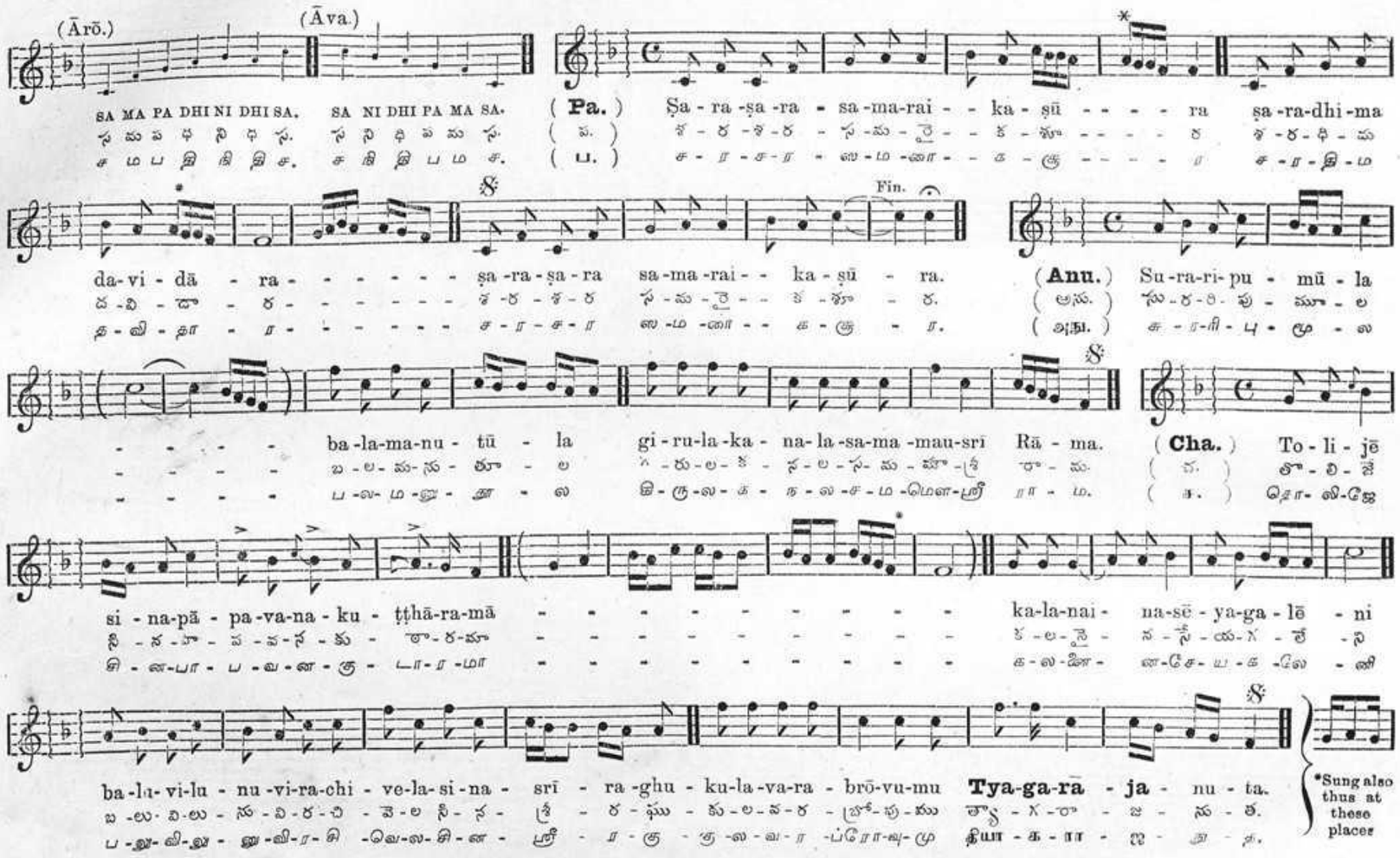
சரசரஸிமரைக.

Music & words by **Tyāgarājayya.**

Count by crotchets. Met. ♩=160.

Style of execution. Vivace.

N. B.—Note particularly that in the RĀGA,—KUNTALAVARĀḶI, the notes D & E are omitted, both in the ascending and descending scales.
కుంతలవరాళి రాగమునకు రిషభగాంధారము వర్జము. குந்தலவராளி இராகத்திற்கு ரிஷபகாந்தாரம் வர்ஜம்.


(Ārō.)
(Āva.)
SA MA PA DHI NI DHI SA.
SA NI DHI PA MA SA.
(Pa.)
Ṣa-ra-ṣa-ra - sa-ma-rai - - ka - ṣū - - - - ra ṣa-ra-dhi-ma
da-vi - dā - ra - - - - - - ṣa-ra-ṣa-ra sa-ma-rai - - ka - ṣū - ra.
(Anu.) Su-ra-ri-pu - mū - la
ba-la-ma-nu - tū - la gi-ru-la-ka - na-la-sa-ma-mau-srī Rā - ma.
(Cha.) To-li - jē
si-na-pā - pa-va-na - ku - ṭṭhā-ra-mā - - - - - - - - - ka-la-nai - na-sē - ya-ga - lē - ni
ba-lu-vi-lu - nu-vi-ra-chi - ve-la-si-na - srī - ra-ghu - ku-la-va-ra - brō-vu-mu Tya-ga-rā - ja - nu - ta.
*Sung also thus at these places

CHENTANĒ SADĀ.

చెంతనే సదా.

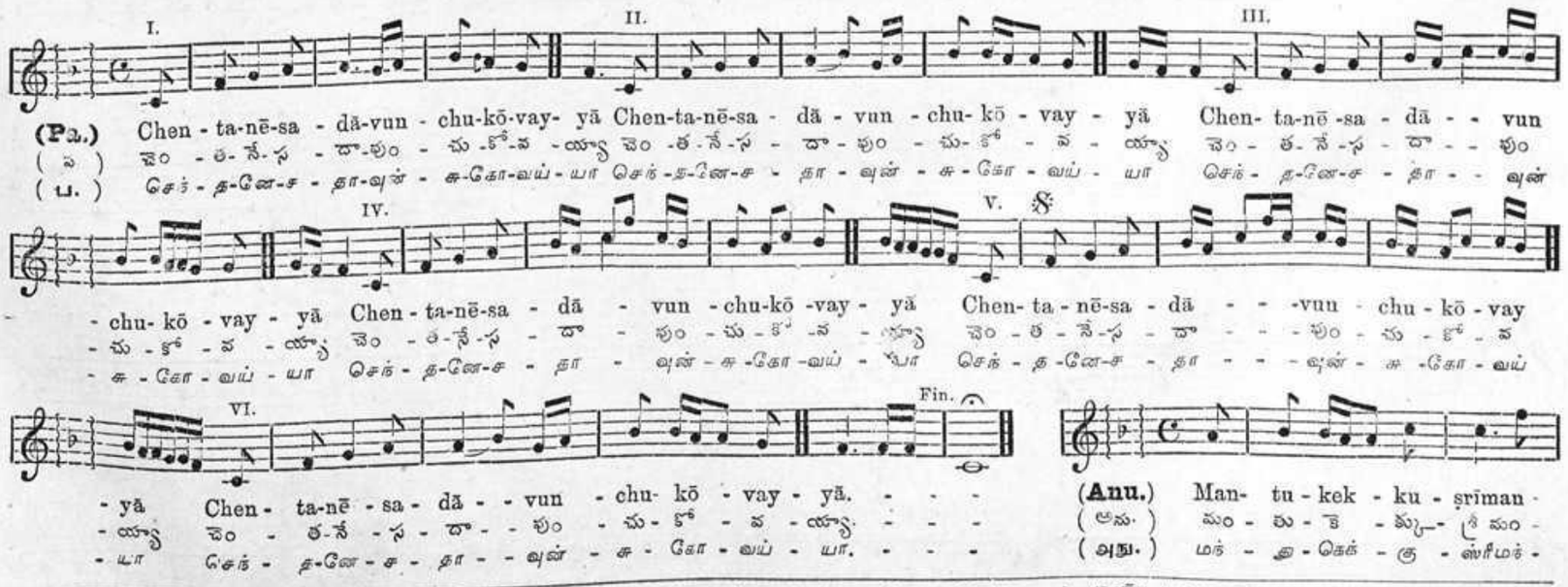
செந்தனே சதா.

RĀGA-KUNTALAVARĀḶI
రాగము—కుంతలవరాళి.
இராகம்—குந்தலவராளி.

TĀḶA—DĒṢĀDI.
తాళము—దేశాది.
தாளம்—தேசாதி.

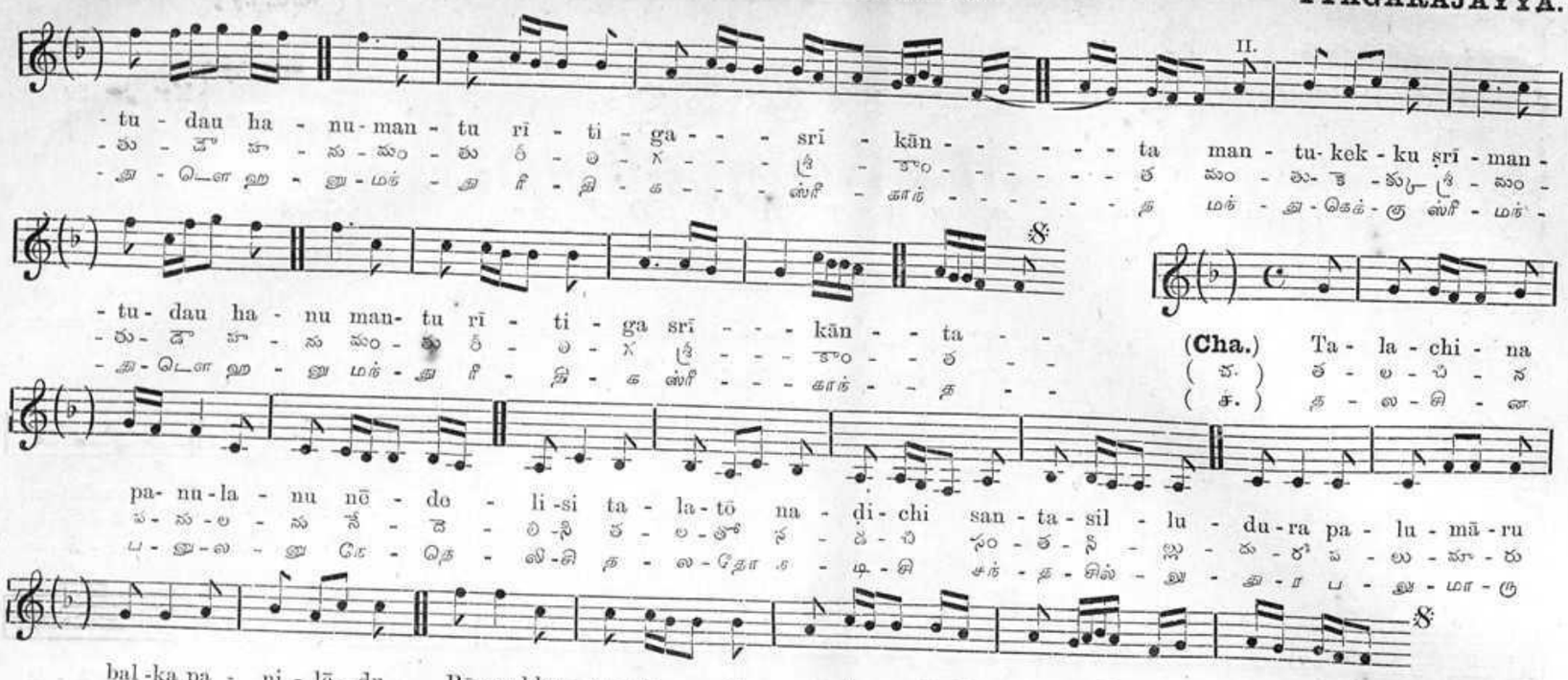
Count by quavers. Met. ♪ = 144.

Style of execution. Dolcissimo e Soavissimo.


I.
II.
III.
(Pa.) Chen-ta-nē-sa - dā-vun - chu-kō-vay- yā Chen-ta-nē-sa - dā - vun - chu- kō - vay - yā Chen- ta-nē -sa - dā - - vun
IV.
V.
- chu- kō - vay - yā Chen - ta-nē-sa - dā - vun - chu-kō -vay - yā Chen- ta - nē-sa - dā - - -vun - chu - kō - vay
VI.
Fin.
- yā Chen- ta-nē - sa - dā - - vun - chu- kō - vay - yā. - - -
(Anu.) Man- tu - kek - ku - śrīman -

To the European eye, these melodies would appear to be written in the ordinary Major scale (MĒḶA No. 29) in the one flat key, with F as the Tonic. But this is an illusion. The reason why there is so much resemblance to the key of F is that the two notes D & E are entirely expunged from the RĀGA, and the A occurs twice in the ascending scale. The music really falls under MĒḶA No. 28, the tonic being C.

అనేకపాటకులు అనుపల్లవిని (ను-ని) అని యెత్తుటకర్థం ఇది సరికాదు. அநேக பாடகர் அநுபல்லவியை (ம-நி) யென்று யெடுப்பதுண்டு. இது சரியல்ல.


II.
- tu - dau ha - nu - man - tu rī - ti - ga - - - srī - kān - - - - - - ta man - tu - kek - ku śrī - man -
- తు - డౌ హ - ను - మం - తు రీ - తి - గ - - - శ్రీ - కాం - - - - - - త మం - తు - కె - కు - శ్రీ - మం -
- తు - డౌ హ - ను - మం - తు రీ - తి - గ - - - శ్రీ - కాం - - - - - - త మం - తు - కెం - గు - శ్రీ - మం -
- tu - dau ha - nu man - tu rī - ti - ga srī - - - kān - - ta - -
- తు - డౌ హ - ను మం - తు రీ - తి - గ శ్రీ - - - కాం - - త - -
- తు - డౌ హ - ను మం - తు రీ - తి - గ శ్రీ - - - కాం - - త - -
(Cha.) Ta - la - chi - na
(చ.) త - ల - చి - న
(చ.) త - ల - చి - న
pa - nu - la - nu nō - de - li - si ta - la - tō na - ḍi - chi san - ta - sil - lu - du - ra pa - lu - mā - ru
ప - ను - ల - ను నే - డె - లి - సి త - ల - తో న - డి - చి సం - త - సి - ల్లు - డు - రా ప - లు - మా - రు
ప - ను - ల - ను నే - డె - లి - సి త - ల - తో న - డి - చి సం - త - సి - ల్లు - డు - రో ప - లు - మా - రు
bal - ka pa - ni - lō - du Rā - ma bha - ra - tu - ni - va - lo **Tyā - ga - rā - ja - - nu - ta.**
బా - లు - క ప - ని - లే - డు రా - ము భ - ర - తు - ని - వ - లె **త్యా - గ - రా - జ - - ను - త.**
బా - లు - క ప - ని - లే - డు రా - ము భ - ర - తు - ని - వ - లె **త్యా - గ - రా - జ - - ను - త.**

RĀGA—KUNTALAVARĀḶI.
రాగము—కుంతలవరాళి.
ராகம்—குந்தலவராளி.

TĀḶA—MADHYĀDI.
తాళము—మధ్యాది.
தாளம்—மத்தியாதி.

KALINARULAKU.

కలినరులకు.

கலிநருலகு.

Count by quavers. Met. ♪ = 144.

Style of execution. Vivace.

I.
II.
(Pal.) Ka - li - na - ru - la - ku ma - hi - - ma - lu de - li - - pē - - mi Ka - li - na - ru - la - ku mahi - - - ma - lu de - li -
(ప.) క - లి - న - రు - ల - కు మ - హి - - మ - లు దె - లి - - పే - - మి క - లి - న - రు - ల - కు మహి - - - మ - లు దె - లి -
(ఉ.) క - లి - న - రు - ల - గు మ - ఇహి - - మ - ళు తె - లి - - పే - - మి క - లి - న - రు - ల - గు మఇహి - - - మ - ళు తె - లి -
III.
IV.
- pē - - - mi Ka - li - na - ru - la - ku ma - hi - - ma - lu de - li - - pē - - - - mi - - - Ka - li - na ru -
- పే - - - మి క - లి - న - రు - ల - కు మ - హి - - మ - లు దె - లి - - పే - - - - మి - - - క - లి - న రు -
- పే - - - మి క - లి - న - రు - ల - కు మ - ఇహి - - మ - ళు తె - లి - - పే - - - - మి - - - క - లి - న రు -
V.
- la - ku ma - hi - malu de - li - pē - - - - - mi - - - ppha - la - ma - na - - - lē - - dā - - Ka - li - na - ru -
- ల - కు మ - హి - మలు దె - లి - పే - - - - - మి - - - ఫ - ల - మ - న - - - లే - - దా - - క - లి - న - రు -
- ల - గు మ - ఇహి - మళు తె - లి - పే - - - - - మి - - - ప - ల - మ - ణ - - - లే - - దా - - క - లి - న - రు -
VI.
- la - ku ma - hi - - ma - lu de - li - pē - mi - Ka - li - na - ru - la - ku - ma - hi - - - ma - lu - de - li -
- ల - కు మ - హి - - మ - లు దె - లి - పే - మి - క - లి - న - రు - ల - కు - మ - హి - - - మ - లు - దె - లి -
- ల - గు మ - ఇహి - - మ - ళు తె - లి - పే - మి - క - లి - న - రు - ల - గు - మ - ఇహి - - - మ - ళు - తె - లి -
Fin.
I.
- pē - - - - mi - - ppha - la - ma - na - - - lē - - - - - dā - - - -
- పే - - - - మి - - ఫ - ల - మ - న - - - లే - - - - - దా - - - -
- పే - - - - మి - - ప - ల - మ - ణ - - - లే - - - - - దా - - - -
(Anu.) I - la - nu ve la - yu va - ra
(అను.) ఇ - ల - ను వె ల - యు వ - ర
(అను.) ఇ - ల - ళు వె ల - యు వ - ర
II.
I - la - nu ve - la - yu va - ra - I la - nu ve la - yu va - ra vrusha rā - - ju - la - ka - ṭu ku - la - ru - chi
ఇ - ల - ను వె - ల - యు వ - ర - ఇ ల - ను వె ల - యు వ - ర వృష రా - - జు - ల - క - టు కు - ల - రు - చి
ఇ - ల - ళు వె - ల - యు వ - ర - ఇ ల - ళు వె ల - యు వ - ర వృష రా - - జు - ల - క - టు కు - ల - రు - చి

MĒḶA-16-CHAKRAVĀKA.
మేళము—చక్రవాకము.
மேளம்—சக்கிரவாக்கம்.

RĀGA—Do. SAMPŪRṆA.
రాగము—Do. సంపూర్ణము.
ராகம்—Do. சம்பூரணம்.

TĀḶA—TRIPUṬA. 3+4 =7 quavers.
తాళము—త్రిపుట. 3+4 =7 quavers.
தாளம்—திரிபுடை. 3+4 =7 quavers.

ETULABRŌTUVŌ.

ఎటులబ్రోతువో.

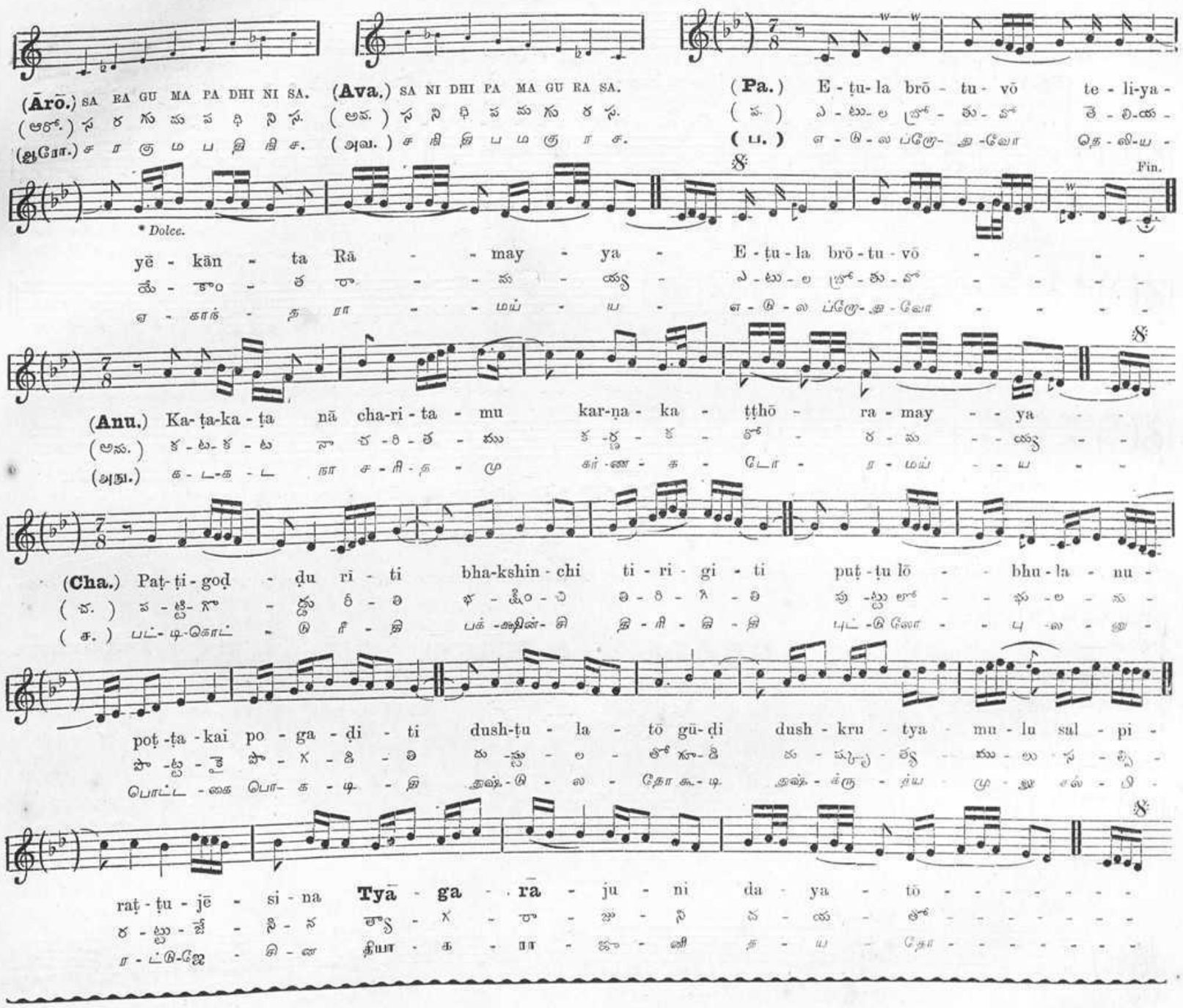
எதிலப்ரோதுவோ.

(TELUGU WORDS.)

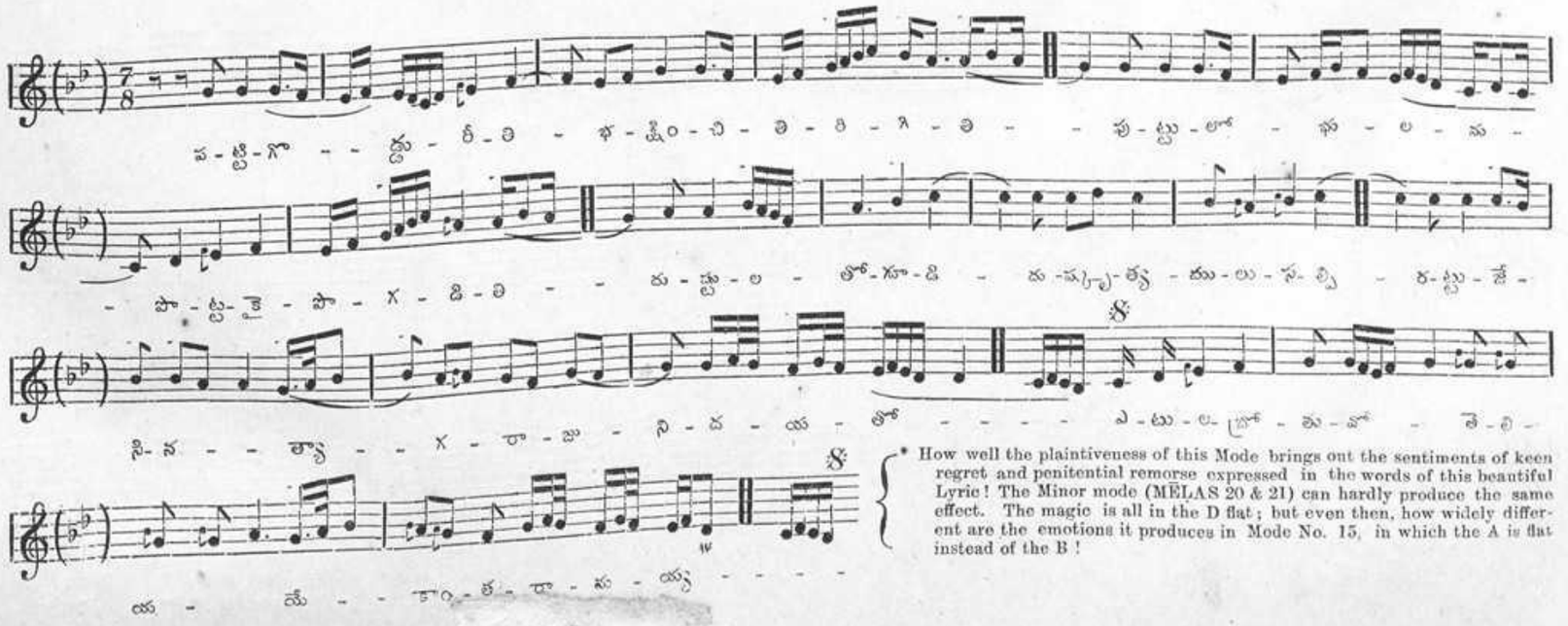
Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♩♪ = 144.

Style of execution. Patetico e lagrimoso.


(Ārō.) SA RA GU MA PA DHI NI SA.
(ఆరో.) స ర గు మ ప ధి ని స.
(ஆரோ.) ச ர கு ம ப தி நி ச.
(Ava.) SA NI DHI PA MA GU RA SA.
(అవ.) స ని ధి ప మ గు ర స.
(అవ.) ச நி தி ப ம கு ர ச.
(Pa.) E - ṭu- la brō - tu - vō te - li-ya -
(ప.) ఎ - టు- ల బ్రో - తు - వో తె - లి-య -
(ப.) எ - து- ல ப்ரோ- து -வோ தெ - லி-ய -
Fin.
* Dolce.
yē - kān - ta Rā - - may - ya - E - ṭu - la brō - tu - vō - - - -
యే - కాం - త రా - - మ - య్య - ఎ - టు - ల బ్రో - తు - వో - - - -
ஏ - காந் - த ரா - - மய் - ய - எ - து - ல ப்ரோ- து - வோ - - - -
(Anu.) Ka- ṭa-ka - ṭa nā cha-ri - ta - mu kar-ṇa - ka - ṭṭhō - ra - may - - ya - -
(అను.) క - ట-క - ట నా చ - రి - త - ము క -ర్ణ - క - ఠో - ర - మ - - య్య - -
(அநு.) க - ட-க - ட நா ச - ரி - த - மு கர்-ண - க - டோ - ர - மய் - - ய - -
(Cha.) Paṭ- ṭi - goḍ - ḍu ri - ti bha-kshin - chi ti - ri - gi - ti puṭ - ṭu lō - - bhu - la - nu -
(చ.) ప - ట్టి- గొ - డ్డు రీ - తి భ - క్షిం - చి తి - రి - గి - తి పు -ట్టు లో - - భు - ల - ను -
(ச.) பட்- டி-கொட் - டு ரீ - தி பக் -ஷின்- சி தி - ரி - கி - தி புட் -டு லோ - - பு - ல - னு -
poṭ -ṭa - kai po - ga - ḍi - ti dush-ṭu - la - tō gū - ḍi dush - kru - tya - mu - lu sal - pi -
పొ -ట్ట - కై పొ - గ - డి - తి దు -ష్టు - ల - తో గూ - డి దు - ష్కృ - త్య - ము - లు స - ల్పి -
பொட்ட - கை பொ- க - டி - தி துஷ்- டு - ல - தோ கூ - டி துஷ் - க்ரு - த்ய - மு - லு ஸ - ல் பி -
raṭ - ṭu - jē - si - na **Tyā - ga - rā** - ju - ni da - ya - tō - - - - - - -
ర - ట్టు - జే - సి - న త్యా - గ - రా - జు - ని ద - య - తో - - - - - - -
ர - ட்டு-ஜே - சி - ன தியா - க - ரா - ஜ - னி த - ய - தோ - - - - - - -

ANOTHER RENDERING OF THE **CHARANA** AND **PALLAVI.**



* How well the plaintiveness of this Mode brings out the sentiments of keen regret and penitential remorse expressed in the words of this beautiful Lyric! The Minor mode (MĒLAS 20 & 21) can hardly produce the same effect. The magic is all in the D flat; but even then, how widely different are the emotions it produces in Mode No. 15, in which the A is flat instead of the B!

MĒḶA—16—CHAKRAVĀKA.
మేళము—చక్రవాకము.
మేలం—சக்கிரவாக்கம்.

RĀGA—Do. SAMPŪRṆA.
రాగము—Do. సంపూర్ణము.
ராகம்—Do. சம்பூர்ணம்.

TĀḶA-RŪPAKA. 2+4 =6 quavers.
తాళము—రూపకము.
தாளம்—ரூபகம்.

SUGUṆAMUḶĒ.

సుగుణములే.

சுகுண முளே.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Sentimento.

I. II.

(Pa.) Su-gu-ṇa-mu-lē - - jep-pu koṇ-ṭi sun-da-ra ra-ghu Rā-ma - - Su-gu-ṇa-mu-lē -
(ప.) సు-గు-ణ-ము-లే - - జెప్-పు కొం-టి సుం-ద-ర ర-ఘు రా-మ - - సు-గు-ణ-ము-లే -
(ப.) சு-கு-ண-மு-லே - - ஜெப்-பு கொண்-டி சுந்-த-ர ர-கு ரா-ம - - சு-கு-ண-மு-லே-

jep-pu koṇ - - - ṭi sun-da-ra ra-ghu Rā-ma - - - - - - -
జెప్-పు కొం - - - టి సుం-ద-ర ర-ఘు రా-మ - - - - - - -
ஜெப்-பு கொண் - - டி சுந்-த-ர ர-கு ரா-ம - - - - - - -

(Anu.) Va-ga-le-run-ga lē-ka yi-ṭu
(అను.) వ-గ-లె-రుం-గ లే-క యి-టు
(அநு.) வ-க-லெ-ருங்-க லே-க யி-டு

vat-ṭu-va-nu-chu du-rā - sa-chē.
వ-ట్టు-వ-ను-చు దు-రా - స-చే.
வத்-து-வ-னு-சு து-ரா - ச-சே.

(Cha.) Snā-nā-di su-kar - - mam-bu-lu vē-dā dhyā-nam-bu-le-ru-ga
(చ.) స్నా-నా-ది సు-కర్ - - మం-బు-లు వే-దా ధ్యా-నం-బు-లె-రు-గ
(ச.) ஸ்னா-னா-தி சு-கர் - - மம்-பு-லு வே-தா த்யா-னம்-பு-லெ-ரு-க

Srī-nā-ya-ka ksha-mi-yin-chu-mu (rī) Srī **Tyā-ga-rā-ja-**nu-tā **(Pa.)** Su-gu-ṇa-mu-lē - - - -
శ్రీ-నా-య-క క్ష-మి-యిం-చు-ము (రీ) శ్రీ **త్యా**-గ-రా-జ-ను-తా (ప.) సు-గు-ణ-ము-లే - - - -
ஸ்ரீ-நா-ய-க க்ஷ-மி-யின்-சு-மு (ரீ) ஸ்ரீ **தியா**-க-ரா-ஜ-நு-தா (ப.) சு-கு-ண-மு-லே - - - -

---

MĒḶA—16-CHAKRAVĀKA
మేళము—చక్రవాకము.
மேளம்—சக்கிரவாக்கம்.

RĀGA—VĒGAVĀHINI.
రాగము—వేగవాహిని.
ராகம்—வேகவாகினி.

TĀḶA-ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది.
தாளம்—ஆதி.

CHALLAGA NĀTŌ.

చల్లగ నాతో.

சல்ல கநா டோ.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♩ = 144.

Style of execution. Lusingando, con dolcezza ed amore.

(Āro.) sa RA GU MA PA DHI SA. **(Ava.)** SA NI DHI PA MA GU RA SA.
(ఆరో.) స రి గు మ ప ధి స. (అవ.) స ని ధి ప మ గు రి స.
(ஆரோ.) ச ரி கு ம ப தி ச. (அவ.) ச நி தி ப ம கு ரி ச.

I.

(Pa.) Chal-la-ga nā-tō - - bal-ku-
(ప.) చ-ల్ల-గ నా-తో - - బ-ల్కు-
(ப.) சல்-ல-க நா-டோ - - பல்-கு-

II. III.

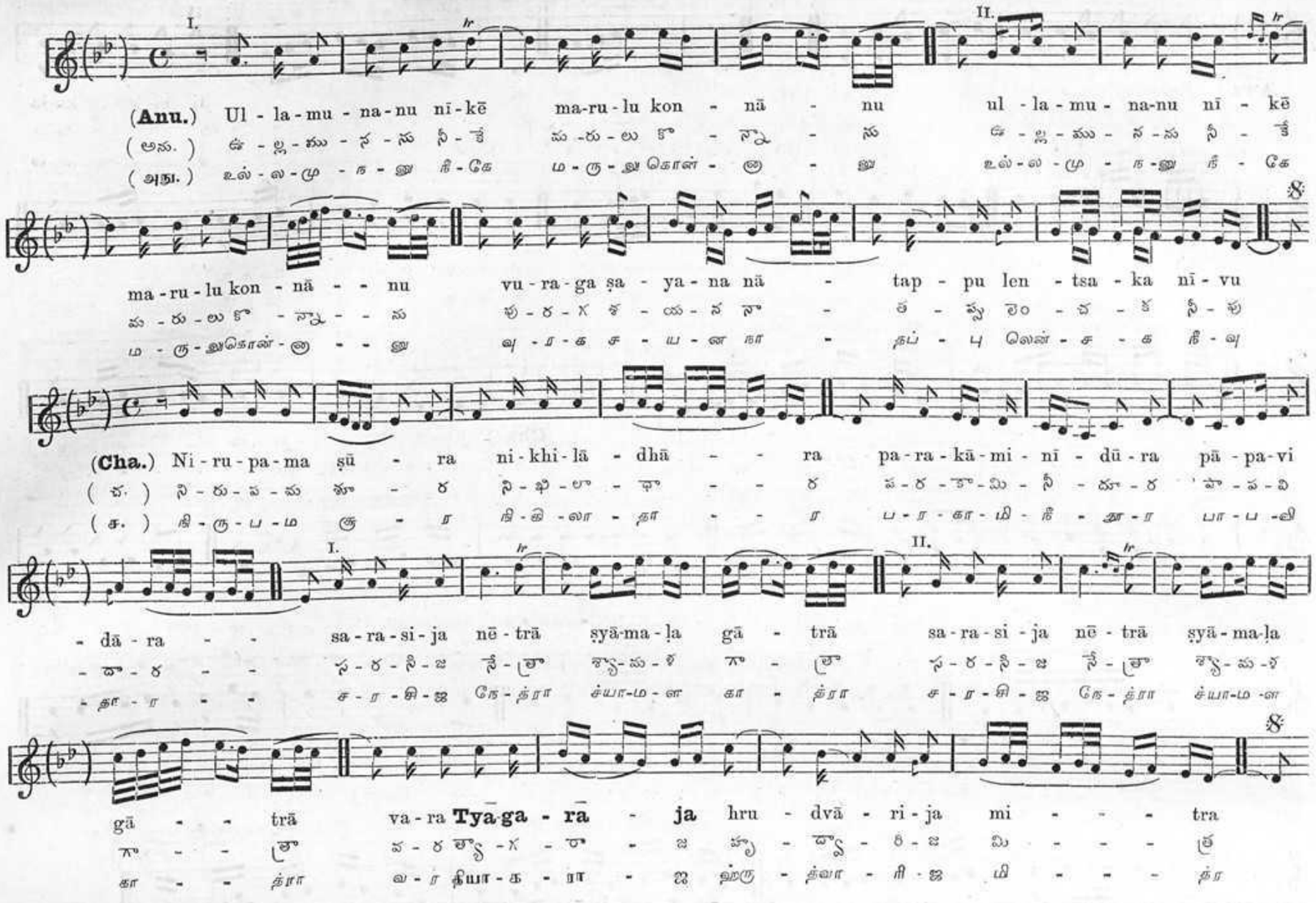
- mī Rā-ma Chal-la-ga nā-tō - - - bal-ku-mī Rā-ma Chal-la-ga nā - - - tō - -
- మీ రా-మ చ-ల్ల-గ నా-తో - - - బ-ల్కు-మీ రా-మ చ-ల్ల-గ నా - - - తో - -
- மீ ரா-ம சல்-ல-க நா-டோ - - - பல்-கு-மீ ரா-ம சல்-ல-க நா - - - டோ -

IV. V.

bal-ku-mī Rā-ma Chal-la-ga nā - - - tō bal-ku-mī Rā-ma sā-ra-sa va-da-na -
బ-ల్కు-మీ రా-మ చ-ల్ల-గ నా - - - తో బ-ల్కు-మీ రా-మ సా-ర-స వ-ద-న -
பல்-கு-மீ ரா-ம சல்-ல-க நா - - - டோ பல்-கு-மீ ரா-ம சா-ர-ச வ-த-ன -

Fin.

sā-dhu san-trā - - ṇa Chal-la-ga nā-tō - - bal - - ku-mī
సా-ధు సం-త్రా - - ణ చ-ల్ల-గ నా-తో - - బ - - ల్కు-మీ
சா-து சந்-த்ரா - - ண சல்-ல-க நா-டோ - - பல் - - கு-மீ


I.
II.
(Anu.) Ul - la - mu - na - nu nī - kē ma - ru - lu kon - nā - nu ul - la - mu - na - nu nī - kē
(అను.) ఉ - ల్ల - ము - న - ను నీ - కే మ - రు - లు కొ - న్నా - ను ఉ - ల్ల - ము - న - ను నీ - కే
(அநு.) உல் - ல - மு - ந - னு நீ - கே ம - ரு - லுகொள் - ள - னு உல் - ல - மு - ந - னு நீ - கே
ma - ru - lu kon - nā - - nu vu - ra - ga ṣa - ya - na nā - tap - pu len - tsa - ka nī - vu
మ - రు - లు కొ - న్నా - - ను భు - ర - గ శ - య - న నా - త - ప్పు లెం - చ - క నీ - వు
ம - ரு - லுகொள் - ள - னு வு - ர - க ச - ய - ன நா - தப் - பு லெண் - ச - க நீ - வு
(Cha.) Ni - ru - pa - ma ṣū - ra ni - khi - lā - dhā - - ra pa - ra - kā - mi - nī - dū - ra pā - pa - vi
(చ.) ని - రు - ప - మ శూ - ర ని - ఖి - లా - ధా - - ర ప - ర - కా - మి - నీ - దూ - ర పా - ప - వి
(ச.) நி - ரு - ப - ம சூ - ர நி - கி - லா - தா - - ர ப - ர - கா - மி - நீ - தூ - ர பா - ப - வி
I.
II.
- dā - ra - - sa - ra - si - ja nē - trā ṣyā - ma - ḷa gā - trā sa - ra - si - ja nē - trā ṣyā - ma - ḷa
- దా - ర - - స - ర - సి - జ నే - త్రా శ్యా - మ - శ గా - త్రా స - ర - సి - జ నే - త్రా శ్యా - మ - శ
- தா - ர - - ச - ர - தி - ஜ நே - த்ரா ச்யா - ம - ள கா - த்ரா ச - ர - தி - ஜ நே - த்ரா ச்யா - ம - ள
gā - - trā va - ra **Tyā - ga - rā - ja** hru - dvā - ri - ja mi - - - tra
గా - - త్రా వ - ర **త్యా - గ - రా - జ** హృ - ద్వా - రి - జ మి - - - త్ర
கா - - த்ரா வ - ர **தியா - க - ரா - ஜ** ஹ்ரு - த்வா - ரி - ஜ மி - - - த்ர

This *Morceau* is a delicious little treasure, as invaluable for its Music as for its exquisitely beautiful sentiments.

MĒḶA—CHAKRAVĀKA. No. XVI.
మేళము—చక్రవాకము.
மேளம்—சக்கிரவாகம்.

RĀGA—MALAYAMĀRUTAM.
రాగము—మలయమారుతము.
ராகம்—மலயமாருதம்.

TĀḶA—RŪPAKA. 2 + 4 = 6 quavers.
తాళము—రూపకము.
தாளம்—ரூபகம்.

MANASĀ YETULŌRTU.

మనసా ఎటులోర్తు.

மனஸா யெடுலோர்த்து.

(TELUGU WORDS.)

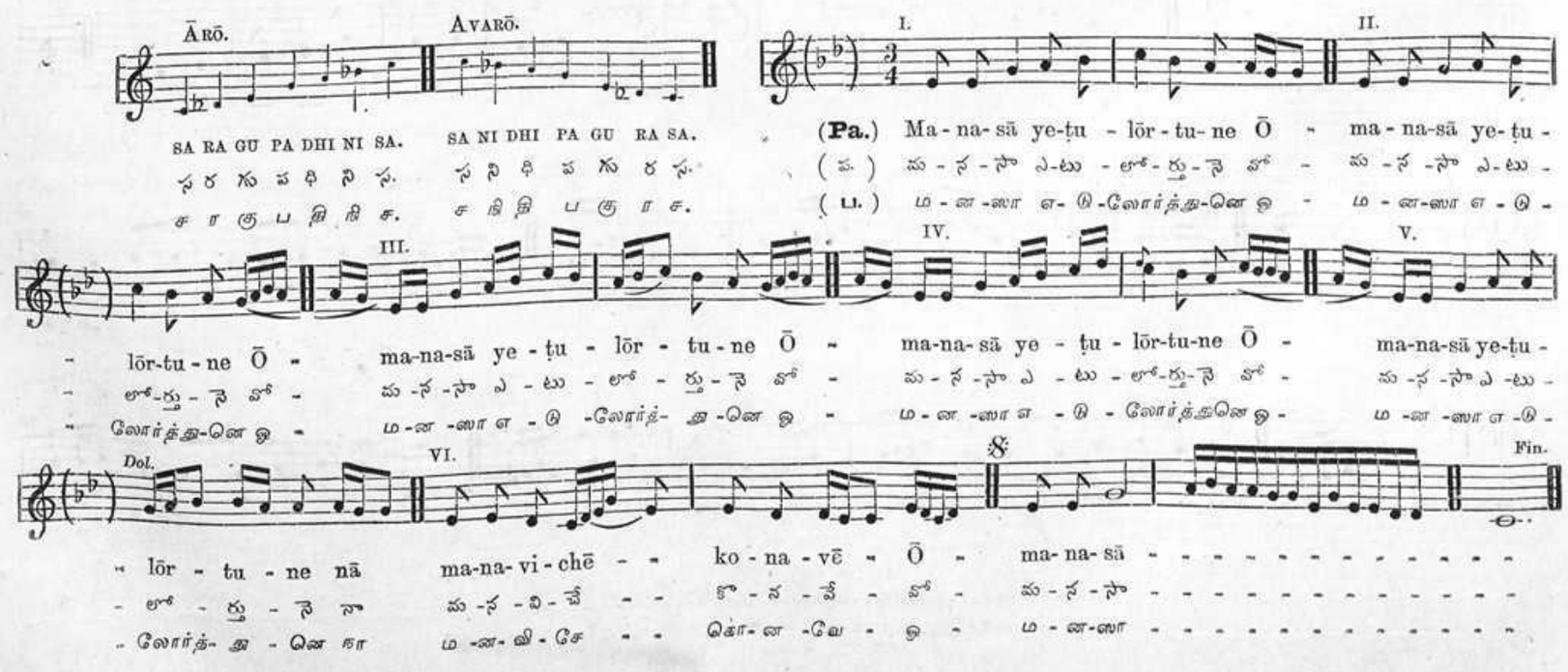
Music and words by **Tyāgarājayya.**

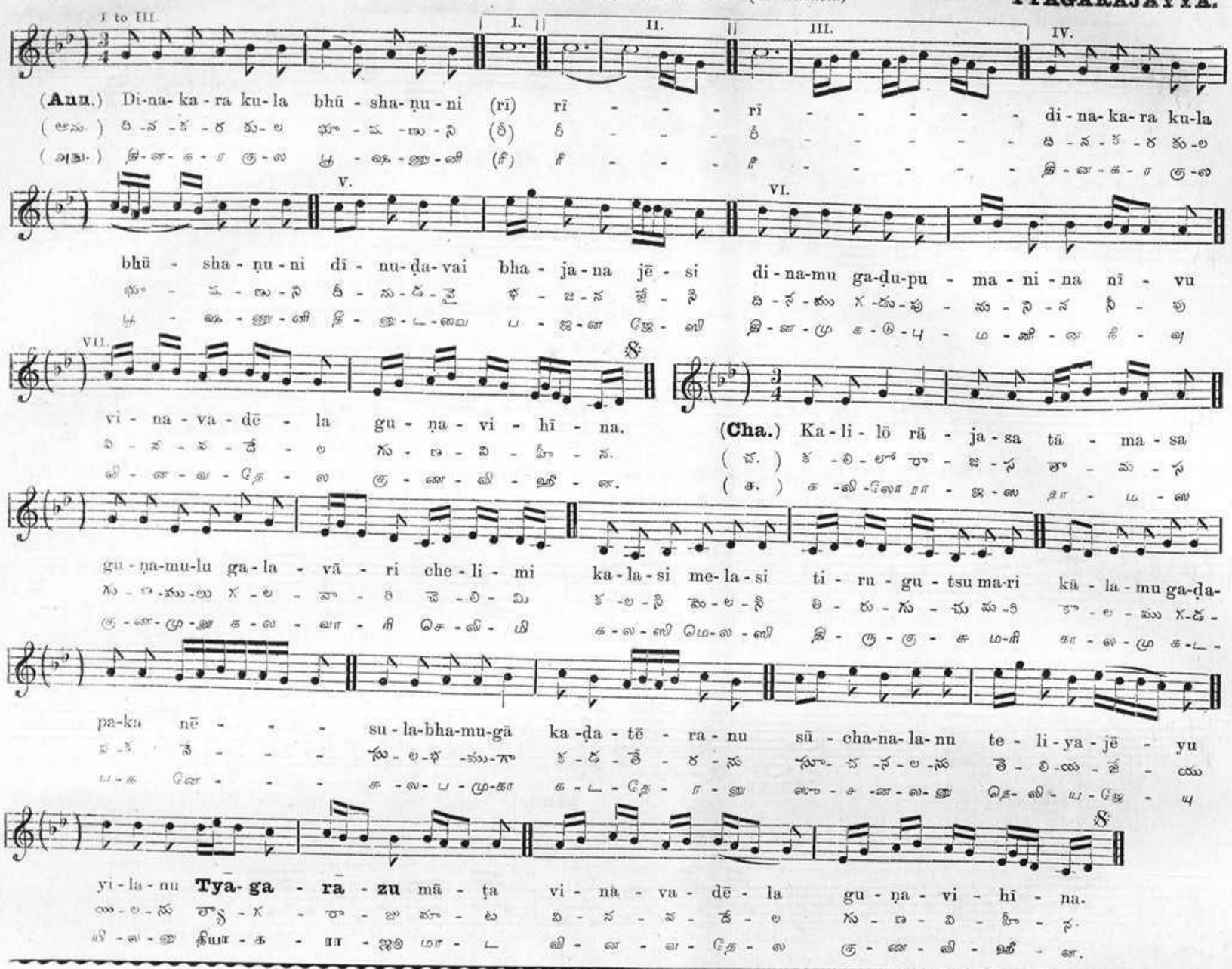
Count by crotchets. Met. ♩ = 144.

Style of execution. Reproachfully and piquantly.

Note particularly that the (**F**) is VARJA in this RĀGA.

మలయమారుతేము రాగములో మధ్యమము వర్జ్యము. மலயமாருதம் இராகத்தில் மத்தியமம் வர்ஜம்.


Ārō. SA RA GU PA DHI NI SA.
Avarō. SA NI DHI PA GU RA SA.
I.
II.
(Pa.) Ma - na - sā ye - ṭu - lōr - tu - ne Ō - ma - na - sā ye - ṭu -
(ప.) మ - న - సా ఎ - టు - లో - ర్తు - నె వో - మ - న - సా ఎ - టు -
(ப.) ம - ன - ஸா எ - டு - லோர்த்து - னெ ஓ - ம - ன - ஸா எ - டு -
III.
IV.
V.
- lōr - tu - ne Ō - ma - na - sā ye - ṭu - lōr - tu - ne Ō - ma - na - sā ye - ṭu - lōr - tu - ne Ō - ma - na - sā ye - ṭu -
- లో - ర్తు - నె వో - మ - న - సా ఎ - టు - లో - ర్తు - నె వో - మ - న - సా ఎ - టు - లో - ర్తు - నె వో - మ - న - సా ఎ - టు -
- லோர்த்து - னெ ஓ - ம - ன - ஸா எ - டு - லோர்த்து - னெ ஓ - ம - ன - ஸா எ - டு - லோர்த்து - னெ ஓ - ம - ன - ஸா எ - டு -
Dol.
VI.
Fin.
- lōr - tu - ne nā ma - na - vi - chē - - ko - na - vē - Ō - ma - na - sā - - - - - - - - - - - -
- లో - ర్తు - నె నా మ - న - వి - చే - - కొ - న - వే - వో - మ - న - సా - - - - - - - - - - - -
- லோர்த்து - னெ நா ம - ன - வி - சே - - கொ - ன - வே - ஓ - ம - ன - ஸா - - - - - - - - - - - -


I to III.
I.
II.
III.
IV.
(Anu.) Di-na-ka-ra ku-la bhū-sha-ṇu-ni (rī) rī - - - rī - - - - - di-na-ka-ra ku-la
(ఆను.) ది-న-క-ర కు-ల భూ-ష-ణు-ని (రీ) రీ - - - రీ - - - - - ది-న-క-ర కు-ల
(அநு.) தி-ன-க-ர கு-ல பூ-ஷ-ணு-னி (ரீ) ரீ - - - ரீ - - - - - தி-ன-க-ர கு-ல
V.
VI.
bhū - sha - ṇu - ni dī - nu - ḍa - vai bha - ja - na jē - si di - na - mu ga - ḍu - pu - ma - ni - na nī - vu
భూ - ష - ణు - ని దీ - ను - డ - వై భ - జ - న జే - సి ది - న - ము గ - డు - పు - మ - ని - న నీ - వు
பூ - ஷ - ணு - னி தீ - னு - ட - வை ப - ஜ - ன ஜே - ஸி தி - ன - மு க - டு - பு - ம - னி - ன நீ - வு
VII.
vi - na - va - dē - la gu - ṇa - vi - hī - na.
వి - న - వ - డే - ల గు - ణ - వి - హీ - న.
வி - ன - வ - தே - ல கு - ண - வி - ஹீ - ன.
(Cha.) Ka - li - lō rā - ja - sa tā - ma - sa
(చ.) క - లి - లో రా - జ - స తా - మ - స
(ச.) க - லி - லோ ரா - ஜ - ஸ தா - ம - ஸ
gu - ṇa - mu - lu ga - la - vā - ri che - li - mi ka - la - si me - la - si ti - ru - gu - tsu ma - ri kā - la - mu ga - ḍa -
గు - ణ - ము - లు గ - ల - వా - రి చె - లి - మి క - ల - సి మె - ల - సి తి - రు - గు - చు మ - రి కా - ల - ము గ - డ -
கு - ண - மு - லு க - ல - வா - ரி செ - லி - மி க - ல - ஸி மெ - ல - ஸி தி - ரு - கு - சு ம - ரி கா - ல - மு க - ட -
pa - ka nē - - - su - la - bha - mu - gā ka - ḍa - tē - ra - nu sū - cha - na - la - nu te - li - ya - jē - yu
ప - క నే - - - సు - ల - భ - ము - గా క - డ - తే - ర - ను సూ - చ - న - ల - ను తె - లి - య - జే - యు
ப - க னே - - - சு - ல - ப - மு - கா க - ட - தே - ர - னு ஸூ - ச - ன - ல - னு தெ - லி - ய - ஜே - யு
yi - la - nu Tyā - ga - rā - zu mā - ṭa vi - na - va - dē - la gu - ṇa - vi - hī - na.
యి - ల - ను త్యా - గ - రా - జు మా - ట వి - న - వ - డే - ల గు - ణ - వి - హీ - న.
யி - ல - னு தியா - க - ரா - ஜு மா - ட வி - ன - வ - தே - ல கு - ண - வி - ஹீ - ன.

MELA—CHAKRAVĀKA
మేళం—చక్రవాకము. No. XVI.
மேளம்—சக்கிரவாகம்.

RAGA—BINDUMĀLINI.
రాగము—బిందుమాలిని.
இராகம்—பிந்துமாலினி.

TALA—ĀDI. 4+2+2 = 8 Crotchets.
తాళము—ఆది.
தாளம்—ஆதி.

ENTAMUDDŌ.

ఎంతముద్దో.

எந்தமுத்தோ.

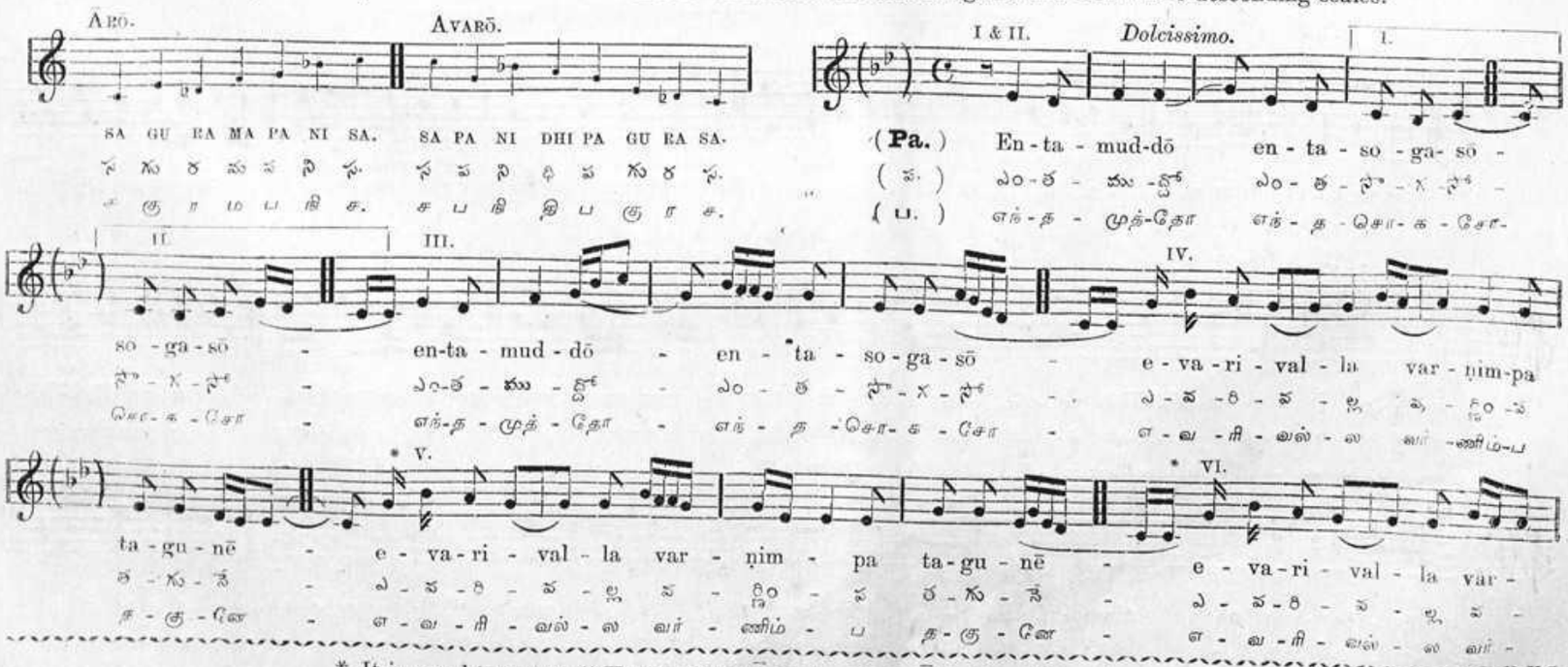
(TELUGU WORDS.)

Music & words by **Tyagarajayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Lusingando e Soavissimo.

Note particularly that in this RĀGA the **LA** is VARJA in the ascending and the **FA** in the descending scales.


ĀRŌ. SA GU RA MA PA NI SA.
స గు ర మ ప ని స.
ச கு ர ம ப நி ச.
AVARŌ. SA PA NI DHI PA GU RA SA.
స ప ని ధి ప గు ర స.
ச ப நி தி ப கு ர ச.
I & II. Dolcissimo.
I.
(Pa.) En - ta - mud - dō en - ta - so - ga - sō -
(ప.) ఎం - త - ము - ద్దో ఎం - త - సో - గ - సో -
(ப.) எந் - த - முத் - தோ எந் - த - சொ - க - சோ -
II. III. IV.
sō - ga - sō - en - ta - mud - dō - en - ta - so - ga - sō - e - va - ri - val - la var - ṇim - pa
సో - గ - సో - ఎం - త - ము - ద్దో - ఎం - త - సో - గ - సో - ఎ - వ - రి - వ - ల్ల వ - ర్ణిం - ప
சொ - க - சோ - எந் - த - முத் - தோ - எந் - த - சொ - க - சோ - எ - வ - ரி - வ - ல் - ல வர் - ணிம் - ப
V. VI.
ta - gu - nē - e - va - ri - val - la var - ṇim - pa ta - gu - nē - e - va - ri - val - la var -
త - గు - నే - ఎ - వ - రి - వ - ల్ల వ - ర్ణిం - ప త - గు - నే - ఎ - వ - రి - వ - ల్ల వ -
த - கு - னே - எ - வ - ரி - வ - ல் - ல வர் - ணிம் - ப த - கு - னே - எ - வ - ரி - வ - ல் - ல வர் -

* It is usual to repeat **"Enta muddō enta sogasō"** II or III at these places.

MĒḶA—15. MĀYĀMĀḶAVAGAUḶA.
మేళము—మాయామాళవగౌళ.
மேளம்—மாயாமாளவகௌளை.

RĀGA—LALITA.
రాగము—లలిత.
ராகம்—இலலிதை.

TĀḶA—RŪPAKA. 2+4 = 6 quavers.
తాళము—రూపకము.
தாளம்—ரூபகம்.

SĪTAMMA MĀYAMMA.

సీతమ్మ మాయమ్మ.

சீதம்ம மாயம்ம.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♩. = 168.

Style of execution. Con giubilazione pia ed allegrezza santa.

Note particularly that in this RĀGA, the **SOL** (**G**) or **DOMINANT** is entirely VARJA.

లలిత-రాగములో పంచమము వర్జము. இலலிதை இராகத்தில் பஞ்சமம் வர்ஜம்.

I.
(Aro.) SA RA SA MA DHA NU Sa (Ava.) SA NU DHA MA GU RA SA.
(ఆరో.) స ర స మ ధ ను స (అవ.) స ను ధ మ గు ర స.
(ஆரோ.) ச ர ச ம த நு ச. (அவ.) ச நு த ம கு ர ச.
(Pa.) Sī - - tam-ma mā - yam-ma Srī Rā - mu- lu
(ప.) సీ - - త - మ్మ మా - య - మ్మ శ్రీ రా - ము - లు
(ப.) சீ - - தம் - ம மா - யம் - ம ஸ்ரீ ரா - மு - லு
8 II.
taṇ - - - - ḍri Sī - - tam-ma mā - yam-ma Srī Rā - - - mu- lu taṇ - - - - ḍri
తం - - - - డ్రి సీ - - త - మ్మ మా - య - మ్మ శ్రీ రా - - - ము - లు తం - - - - డ్రి
தண் - - - - ட்ரி சீ - - தம் - ம மா - யம் - ம ஸ்ரீ ரா - - - மு - லு தண் - - - - ட்ரி
Fin.
Sī - tam-ma - - - - -
సీ - త - మ్మ - - - - -
சீ - தம் - ம - - - - -
I. II.
(Anu.) Vā-tā - tma - ja Sau- mi-tri Vā - tā - tma - ja
(అను.) వా-తా - త్మ - జ సౌ - మి-త్రి వా - తా - త్మ - జ
(அநு.) வா-தா - த்ம - ஜ சௌ- மி-த்ரி வா - தா - த்ம - ஜ
III.
Sau - mi - tri Vai-na-tē-ya Ri - pu - mar - da-na Vā - tā - tma-ja Sau - mi-tri Vai-na-tē-ya
సౌ - మి - త్రి వై-న-తే-య రి - పు - మ - ర్ద-న వా - తా - త్మ-జ సౌ - మి-త్రి వై-న-తే-య
சௌ - மி- த்ரி வை-ன-தே-ய ரி - பு - மர் - த - ன வா - தா - த்ம-ஜ சௌ - மி-த்ரி வை-ன-தே-ய
8
Ri-pu - mar- da - na Dhā - ta Bha-ra - tā - du-lu sō - (rī) - da - ru - lu mā - ku Ō ma-na - sā -
రి-పు - మ-ర్ద - న ధా - త భ-ర - తా-డు-లు సో - (రీ) - ద - రు - లు మా - కు ఓ మ-న - సా -
ரி-பு - மர்-த - ன தா - த ப-ர - தா-டு-லு சோ - (ரீ) - த - ரு - லு மா - கு ஓ ம-ன - சா -
(Cha) Pa - ra - mō - ṣa Va - sish- ṭṭha Pa - rā - ṣa - ra Nā - ra -da Ṣan - na - ka Ṣu - ka Su - ra - pa - ti Gau -
(చ.) ప - ర - మే - ష వ - సి- ష్ఠ ప - రా - శ - ర నా - ర -ద ష - న - క శు - క సు - ర - ప - తి గౌ -
(ச.) ப - ர - மே - ஷ வ - சிஷ்- ட ப - ரா - ச - ர நா - ர -த ஷ - ன - க சு - க சு - ர - ப - தி கௌ -
I. II.
- ta - ma Lam - bō - da - ra Gu - ha Sa-na - kā - du - lu Dha-ra ni - ja bhā - ga-va-tā - grē dha - ra ni - ja bha
- త - మ లం - బో - ద - ర గు - హ స-న - కా - దు - లు ధ - ర ని - జ భా - గ-వ-తా - గ్రే ధ - ర ని - జ భా
- த - ம லம் - போ - த - ர கு - ஹ ஸ-ன - கா - து - லு த - ர நி - ஜ பா - க-வ-தா- க்ரே த - ர நி - ஜ பா
III.
ga-va-tā - grē - sa-ru-le-va-rō vā - rel - la- nu dha-ra ni-ja bhā - ga - va - tā - grē - sa-ru-le-va-rō
వా - రె - ల్ల- ను ధ - ర ని - జ భా - గ - వ - తా - గ్రే - స-రు-లె-వ-రో
வா - ரெல்- ல- னு த - ர நி - ஜ பா - க - வ - தா - க்ரே - ஸ-ரு-லெ-வ-ரோ
8
vā - rel - la- na va-ra Tya ga - rā - ju - ni- ki - (rī) - pa - ra - ma bān - dha - vu- lu ma - na - sā -
వా - రె - ల్ల-న వ-ర త్యా - గ - రా - జ - ని - కి - (రీ) - ప - ర - మ బాం - ధ - వు - లు మ - న - సా -
வா - ரெல்- ல- ன வ-ர த்யா - க - ரா - ஜ - நி - கி - (ரீ) - ப - ர - ம பாந் - த - வு - லு ம - ன - சா -

This melody is sung throughout with a graceful *trattando* and *vibrato*, which render it simply enchanting.

MĒḶA-MĀYĀMĀḶAVAGAUḶA
మేళము—మాయామాళవగౌళ. No. XV.
மேளம்—மாயாமாளவகௌளை.

RĀGA—VASANTA.
రాగము—వసంత.
ராகம்—வசந்த.

TĀḶA—ĀDI. 4+2+2 = 8 Crotchets.
తాళము—ఆది. 4+2+2 = 8 Crotchets.
தாளம்—ஆதி. 4+2+2 = 8 Crotchets.

ĒṬḶĀ DŌRIKITIVŌ.

ఎట్లా దొరికితివో.

எட்லா தொரிகிதிவோ.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. With feelings of ecstasy and joy.

Note particularly that the **Sol** (**G**) or **Dominant** is entirely VARJA in this RĀGA, and the **Re** (**D**) in the ascending scale.
వసంతరాగములో పంచమము వర్జము, ఆరోహణములో రిషభము వర్జము. வசந்த ராகத்தில் பஞ்சமம் வர்ஜம், ஆரோகணத்தில் ரிஷபம் வர்ஜம்.

Ārō. SA GU MA DHA NU SA.
స గు మ ధ ను స.
ச குரு ம த்ர சை.

Avarō. SA NU DHA MA GU RA SA.
స ను ధ మ గు ర స.
ச துை த ம குரு ச.

I.
(**Pa.**) Eṭ - lā do - ri - ki - ti - vō Rā
(ప.) ఎ - ట్లా దొ - రి - కి - తి - వో రా
(ப.) எட்- லா தொ- ரி - கி - தி - வோ ரா

II. - ma ta - na - keṭ - lā do - ri - ki - ti - vō
- మ త - న - కె - ట్లా దొ - రి - కి - తి - వో
- ம த - ன - கெட்- லா தொ- ரி - கி - தி - வோ

III. Rā - ma ta - na - keṭ - lā do - ri - ki - ti -
రా - మ త - న - కె - ట్లా దొ - రి - కి - తి -
ரா - ம த - ன - கெட்- லா தொ - ரி - கி - தி -

IV. vō Rā - ma ta - na - keṭ - lā do - ri - ki - ti - vō
వో రా - మ త - న - కె - ట్లా దొ - రి - కి - తి - వో
வோ ரா - ம த - ன - கெட்- லா தொ - ரி - கி - தி - வோ

V. keṭ - lā do - ri - ki - ti - vō
కె - ట్లా దొ - రి - కి - తి - వో
கெட்- லா தொ - ரி - கி - தி - வோ

VI. Rā - ma ta - na - keṭ - lā do - ri - ki - ti -
రా - మ త - న - కె - ట్లా దొ - రి - కి - తి -
ரா - ம த - ன - கெட்- லா தொ - ரி - கி - தி -

VII. - vō Rā - ma ta - na - keṭ - lā do - ri - ki - ti - vō Rā - ma ta - na -
- వో రా - మ త - న - కె - ట్లా దొ - రి - కి - తి - వో రా - మ త - న -
- வோ ரா - ம த - ன - கெட்- லா தொ - ரி - கி - தி - வோ ரா - ம த - ன -

Fin. - keṭ - lā - - Rā - ma -
- కె - ట్లా - - రా - మ -
- கெட்- லா - - ரா - ம -

or Fin. -

I to IV. I.
(**Anu.**) Tsu - ṭla-ra - ga - ḍi - ya dō - va-ku (rī)
(అను.) చు - ట్ల-ర - గ - డి - య దో - వ-కు (రీ)
(அநு.) சுட்- ல-ர - க - டி - ய தோ- வ-கு (ரீ)

II. III. IV. V.
(rī - -) (rī - - - -) nā - - - tsu-ṭla-ra - ga-ḍi-ya dō - va - ku nā - - -
(రీ - -) (రీ - - - -) నా - - - చు-ట్ల-ర - గ-డి-య దో - వ-కు నా - - -
(ரீ - -) (ரீ - - - -) ன - - - சுட்-ல-ர - க-டி-ய தோ-வ-கு ன - - -

VI. - tsu-ṭla-ra - ga-ḍi-ya dō-va-ku nā
- చు-ట్ల-ర - గ-డి-య దో-వ-కు నా
- சுட்-ல-ர - க-டி-ய தோ-வ-கு ன

VII to IX. VII. paṭ - la - ya - bhi-mā - na - mu lē - - kuṇ-ḍa-ga -
ప - ట్ల - య - భి-మా - న - ము లే - - కుం-డ-గ -
பட்- ல - ய - பி-மா - ன - மு லே - - குண்-ட-க -

VIII. IX. lē - - kuṇ - ḍa - ga lē - - - kuṇ-ḍa-ga -
లే - - కుం - డ - గ లే - - - కుం-డ-గ -
லே - - குண்- ட - க லே - - - குண்-ட-க -

(**Cha.**) Pā-ḍ[illegible]a-bhi - mō ped-da-lā -
(చ.) పా-డ[illegible] - మో పె-ద్ద-లా -
(ச.) பா-த[illegible] - மோ பெத்-த-லா -

ṣīr - vā - da - ba - la - mō sus-va - rū - pā nā - da - ba - la - mō **Tyā-ga-ra - ja** khē-da-ha-ra Śrī - nā - dha ta - na
శ్రీ - ర్వా-ద - బ - ల - మో సు-స్వ-రూ - పా నా - ద - బ - ల - మో త్యా - గ - రా - జ ఖే - ద-హ-ర శ్రీ - నా - ధ త - న
ஸ்ரீ - ர்வா-த - ப - ல - மோ சுஸ்-வ-ரூ - பா நா-த - ப - ல - மோ தியா - க - ரா - ஜ கே-த-ஹ-ர ஸ்ரீ - நா - த த - ன

MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ. No. XXII.
மேளம்—கரகரப்பிரியை.

RĀGA—ĀBHŌGI.
రాగము—ఆభోగి.
ராகம்—ஆபோகி.

TĀḶA—DĒṢĀDI. 4+2+2 =8 Crotchets.
తాళము—దేశాది.
தாளம்—தேசாதி.

NANNUBRŌVANIKINTA.

నన్నుబ్రోవనీకింత.

நன்னுப்ரோவநீகிந்த.

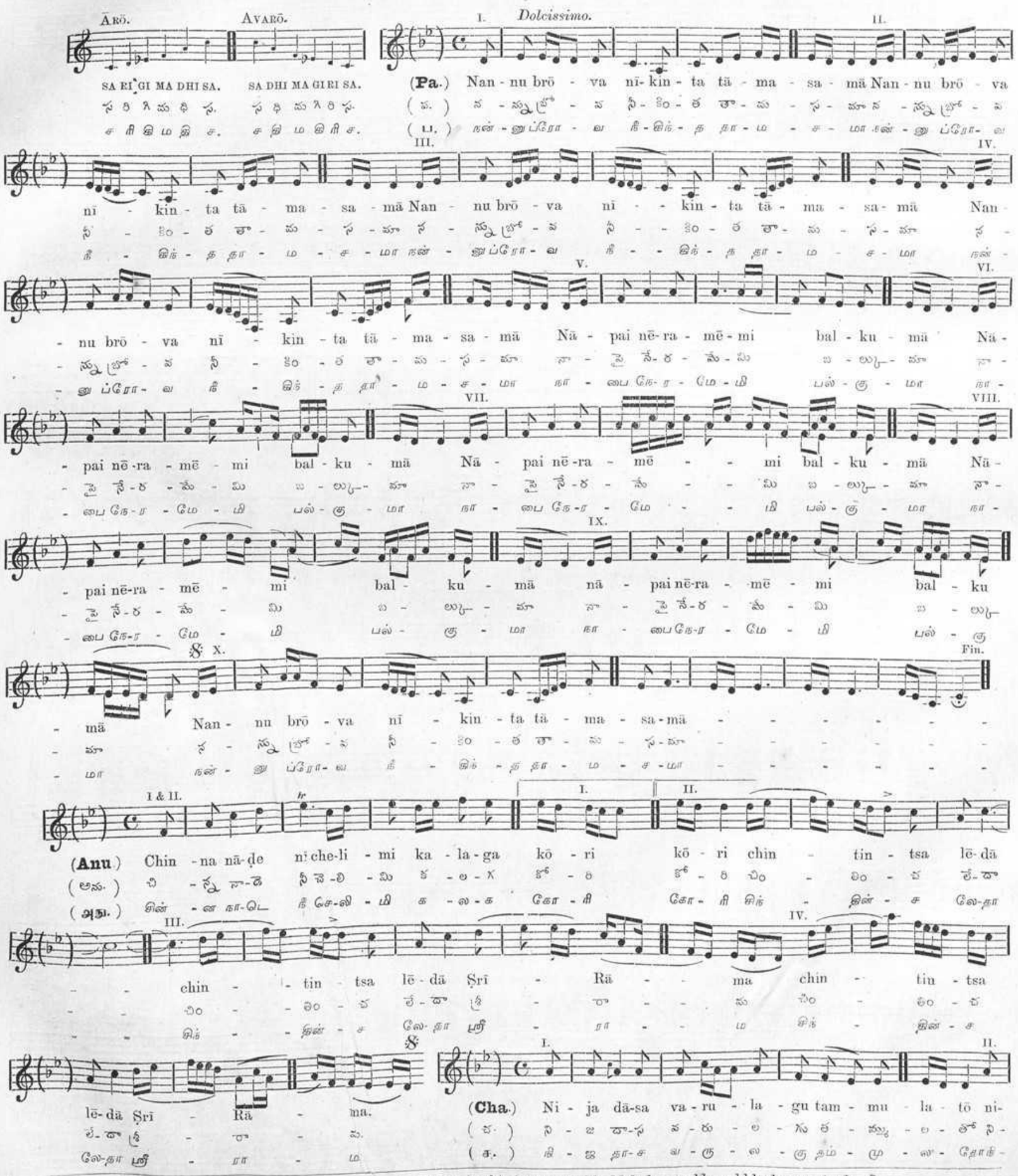
(TELUGU WORDS.)

Music and words by **Tyāgarājayya.**

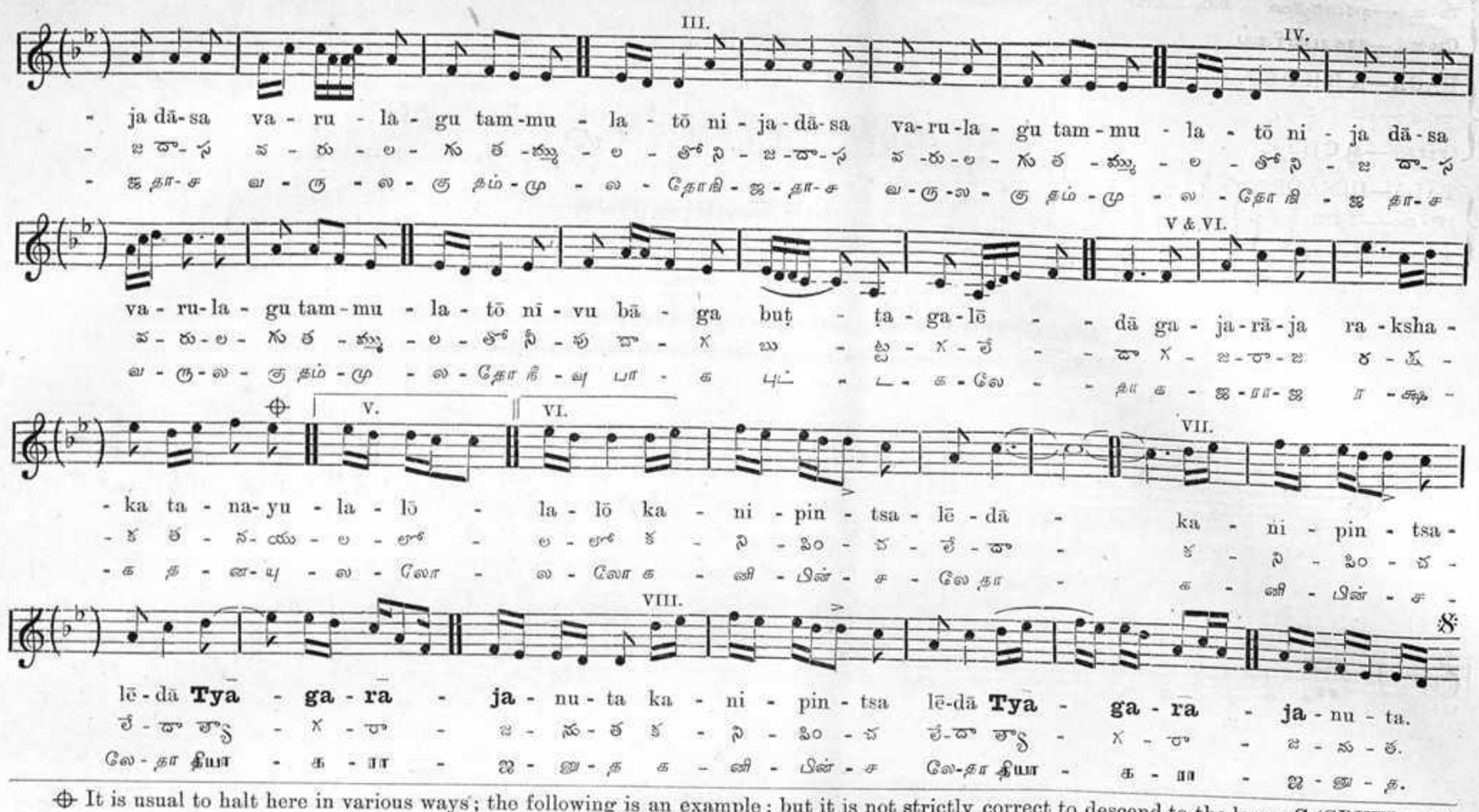
Count by quavers. Met. ♪=144.

Style of execution. Entreatingly and fervently.

Note particularly that the **Sol (G) Dominant** and the **Si (B) Leading note** are both VARJA in this RĀGA.
ఆభోగి రాగములో పంచమము, నిషాదము రెండును వర్జము. ஆபோகி இராகத்தில் பஞ்சமம், நிஷாதம் இரண்டும் வர்ஜம்.


Ārō. Avarō.
SA RI GI MA DHI SA. SA DHI MA GI RI SA.
I. Dolcissimo. II.
(Pa.) Nan-nu brō-va nī-kin-ta tā-ma-sa-mā Nan-nu brō-va
(ప.) న-న్ను బ్రో-వ నీ-కిం-త తా-మ-స-మా న-న్ను బ్రో-వ
(ப.) நன்-னுப்ரோ-வ நீ-கிந்-த தா-ம-ச-மா நன்-னுப்ரோ-வ
III. IV.
nī-kin-ta tā-ma-sa-mā Nan-nu brō-va nī-kin-ta tā-ma-sa-mā Nan-
నీ-కిం-త తా-మ-స-మా న-న్ను బ్రో-వ నీ-కిం-త తా-మ-స-మా న-
நீ-கிந்-த தா-ம-ச-மா நன்-னுப்ரோ-வ நீ-கிந்-த தா-ம-ச-மா நன்-
V. VI.
-nu brō-va nī-kin-ta tā-ma-sa-mā Nā-pai nē-ra-mē-mi bal-ku-mā Nā-
-న్ను బ్రో-వ నీ-కిం-త తా-మ-స-మా నా-పై నే-ర-మే-మి బ-లు-మా నా-
-னுப்ரோ-வ நீ-கிந்-த தா-ம-ச-மா நா-பை நே-ர-மே-மி பல்-கு-மா நா-
VII. VIII.
-pai nē-ra-mē-mi bal-ku-mā Nā-pai nē-ra-mē-mi bal-ku-mā Nā-
-పై నే-ర-మే-మి బ-లు-మా నా-పై నే-ర-మే-మి బ-లు-మా నా-
-பை நே-ர-மே-மி பல்-கு-மா நா-பை நே-ர-மே-மி பல்-கு-மா நா-
IX.
-pai nē-ra-mē-mi bal-ku-mā nā-pai nē-ra-mē-mi bal-ku
-పై నే-ర-మే-మి బ-లు-మా నా-పై నే-ర-మే-మి బ-లు-
-பை நே-ர-மே-மி பல்-கு-மா நா-பை நே-ர-மே-மி பல்-கு
X. Fin.
-mā Nan-nu brō-va nī-kin-ta tā-ma-sa-mā
-మా న-న్ను బ్రో-వ నీ-కిం-త తా-మ-స-మా
-மா நன்-னுப்ரோ-வ நீ-கிந்-த தா-ம-ச-மா
I & II. I. II.
(Anu.) Chin-na nā-ḍe ni che-li-mi ka-la-ga kō-ri kō-ri chin-tin-tsa lē-dā
(అను.) చి-న్న నా-డె నీ చె-లి-మి క-ల-గ కో-రి కో-రి చిం-తిం-చ లే-దా
(அநு.) சின்-ன நா-டெ நீ செ-லி-மி க-ல-க கோ-ரி கோ-ரி சிந்-தின்-ச லே-தா
III. IV.
chin-tin-tsa lē-dā Śrī-Rā-ma chin-tin-tsa
చిం-తిం-చ లే-దా శ్రీ-రా-ము చిం-తిం-చ
சிந்-தின்-ச லே-தா ஸ்ரீ-ரா-ம சிந்-தின்-ச
I. II.
(Cha.) Ni-ja dā-sa va-ru-la-gu tam-mu-la-tō ni-
(చ.) ని-జ దా-స వ-రు-ల-గు తం-ము-ల-తో ని-
(க.) நி-ஜ தா-ச வ-ரு-ல-கு தம்-மு-ல-தோ நி-
lē-dā Śrī-Rā-ma.
లే-దా శ్రీ-రా-ము.
லே-தா ஸ்ரீ-ரா-ம.

It would be interesting to see how the two master-pieces in this incomparable Melody-mould could be harmonised: the bulk of the notes are comprised within the simple chord shown in the margin, and can resolve themselves into only one note, D, without the B; then again if the C be taken as the Tonic, as it ought to be, in all Oriental Music, the Harmony should manage as best it can without the Dominant; and if the B ♭ be adopted as the keynote, as is the rule with all European Music in 2 flats, the harmony, would be deprived of the Tonic! And what will harmony be without Tonic or Dominant?


III.
IV.
- ja dā-sa va - ru - la - gu tam-mu - la - tō ni - ja - dā-sa va-ru-la - gu tam - mu - la - tō ni - ja dā-sa
- ஜ தா-ச வ - ரு - ல - கு த -ம்மு - ல - தோ நி - ஜ -தா-ச வ -ரு-ல - கு த -ம்மு - ல - தோ நி - ஜ தா-ச
- ஜ தா-ச வ - ரு - ல - கு தம்-மு - ல - தோ நி - ஜ -தா-ச வ-ரு-ல - கு தம் - மு - ல - தோ நி - ஜ தா-ச
V & VI.
va - ru-la - gu tam-mu - la - tō nī - vu bā - ga buṭ - ṭa - ga - lē - - dā ga - ja - rā - ja ra - ksha -
వ - రు - ల - గు త -మ్ము - ల - తో నీ - వు బా - గ బు - ట్ట - గ - లే - - దా గ - జ - రా - జ ర - క్ష -
వ - రు - ల - గు தம் - மு - ல - தோ நீ - வு பா - க புட் - ட - க - லே - - தா க - ஜ - ரா - ஜ ர - க்ஷ -
V.
VI.
VII.
- ka ta - na-yu - la - lō - la - lō ka - ni - pin - tsa - lē - dā - ka - ni - pin - tsa -
- క త - న-యు - ల - లో - ల - లో క - ని - పిం - చ - లే - దా - క - ని - పిం - చ -
- க த - ன-யு - ல - லோ - ல - லோ க - னி - பின் - ச - லே தா - க - னி - பின் - ச -
VIII.
lē - dā **Tyā - ga - rā - ja** - nu - ta ka - ni - pin - tsa lē-dā **Tya - ga - ra - ja** - nu - ta.
లే - దా **త్యా - గ - రా - జ** - ను - త క - ని - పిం - చ లే-దా **త్యా - గ - రా - జ** - ను - త.
லே - தா **தியா - க - ரா - ஜ** - னு - த க - னி - பின் - ச லே-தா **தியா - க - ரா - ஜ** - னு - த.

⊕ It is usual to halt here in various ways; the following is an example: but it is not strictly correct to descend to the lower C (ṢRUTI note), while in the middle of the ANUPALLAVI; because at the end of it, the PALLAVI is again taken up and closes with the keynote.

MĒḶA—KHARAHARAPRIYA
మేళకు—ఖరహరప్రియ. No. XXII.
மேளம்—காகரபிரியை.

RĀGA—ĀBHŌGI.
రాగము—ఆభోగి.
இராகம்—ஆபோகி.

TĀḶA—ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది.
தாளம்—ஆதி.

MANASU NILPA.

మనసు నిల్ప.

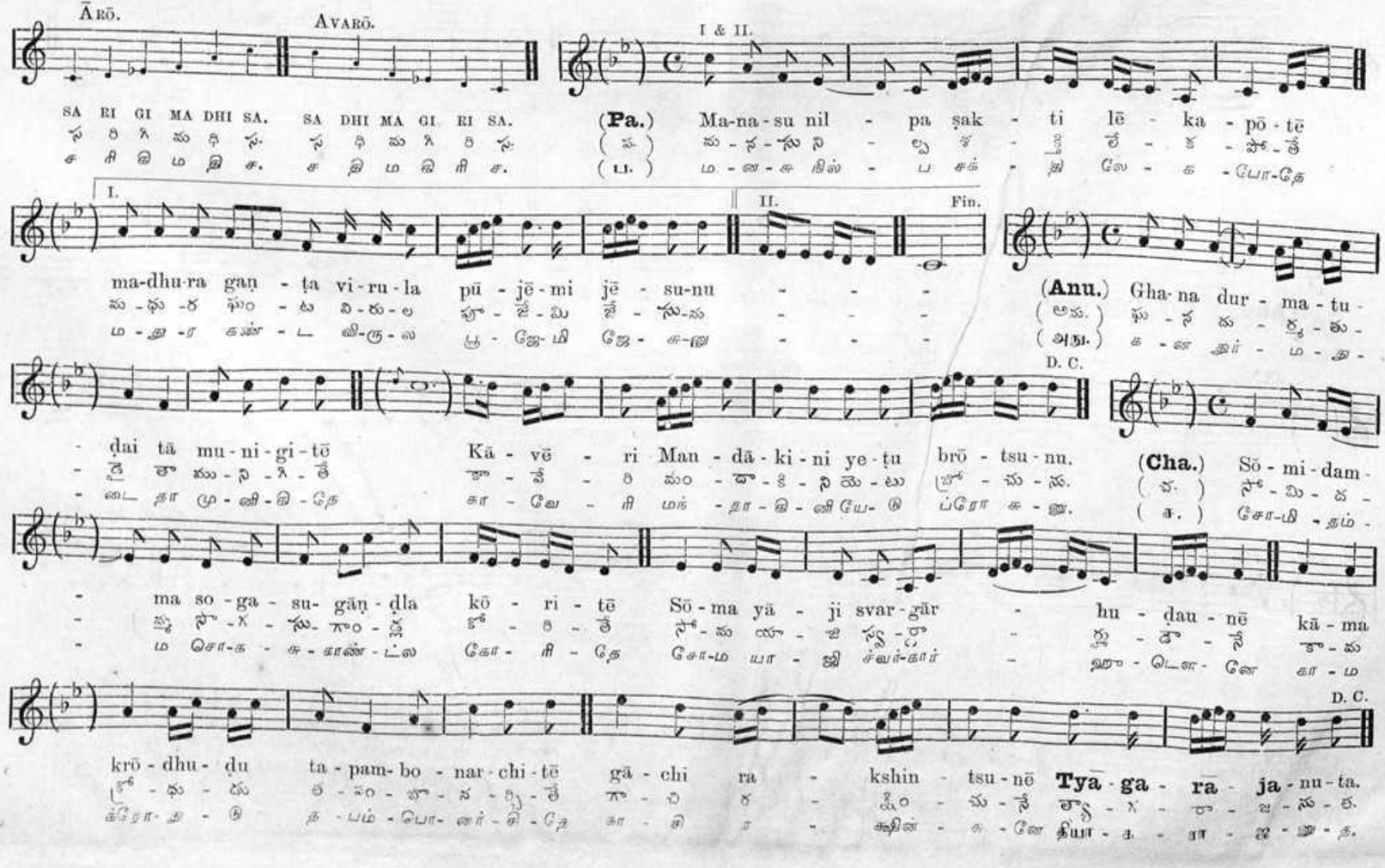
மனசு நில்ப.

(TELUGU WORDS.)

Music & words by **Tyagarajayya.**

Count by quavers. Met. ♪ = 160.

Style of execution. Spiritoso.


ĀRŌ.
AVARŌ.
SA RI GI MA DHI SA. SA DHI MA GI RI SA.
స రి గి మ ధి స. స ధి మ గి రి స.
ச ரி கி ம தி ச. ச தி ம கி ரி ச.
I & II.
(Pa.) Ma-na-su nil - pa ṣak - ti lē - ka - pō - tē
(ప.) మ - న - సు నిల్ - ప శ - క్తి లే - క - పో - తే
(ப.) ம - ன - சு நில் - ப சக் - தி லே - க - போ - தே
I.
II.
Fin.
ma-dhu-ra gaṇ - ṭa vi-ru-la pū - jē - mi jē - su-nu - - -
మ - ధు - ర గం - ట వి-రు - ల పూ - జే - మి జే - సు-ను - - -
ம - து - ர கண் - ட வி-ரு - ல பூ - ஜே - மி ஜே - சு-னு - - -
(Anu.) Gha-na dur - ma - tu -
(అను.) ఘ - న దు - ర్మ - తు -
க - ன துர் - ம - து -
D. C.
- ḍai tā mu-ni-gi-tē Kā - vē - ri Man - dā - ki - ni ye - ṭu brō - tsu - nu.
- డై తా ము - ని - గి - తే కా - వే - రి మం - దా - కి - ని యె - టు బ్రో - చు - ను.
- டை தா மு - னி - கி - தே கா - வே - ரி மந் - தா - கி - னி யே - டு ப்ரோ - சு - னு.
(Cha.) Sō - mi - dam -
(చ.) సో - మి - ద -
(ச.) சோ - மி - தம் -
- ma so - ga - su - gāṇ - ḍla kō - ri - tē Sō - ma yā - ji svar - gār - hu - ḍau - nē kā - ma
- మ సొ - గ - సు - గాం - డ్ల కో - రి - తే సో - మ యా - జి స్వ - ర్గా - హ్ను - డౌ - నే కా - మ
- ம சொ - க - சு - காண் - ட்ல கோ - ரி - தே சோ - ம யா - ஜி ச்வர்-கார் - ஹ்நு - டௌ - னே கா - ம
D. C.
krō - dhu - ḍu ta - pam - bo - nar - chi - tē gā - chi ra - kshin - tsu - nē **Tyā - ga - rā - ja** - nu - ta.
క్రో - ధు - డు త - పం - బొ - నర్ - చి - తే గా - చి ర - క్షిం - చు - నే **త్యా - గ - రా - జ** - ను - త.
க்ரோ - து - டு த - பம் - போ - னர் - சி - தே கா - சி ர - க்ஷின் - சு - னே **தியா - க - ரா - ஜ** - னு - த.

MĒḶA—HARIKĀMBŌDHI
మేళము—హరికాంబోధి. No. XXVIII.
மேளம்—ஹரிகாம்போதி.

RĀGA—SARASVATĪMANŌHARI.
రాగము—సరస్వతీమనోహరి.
இராகம்—சாஸ்வதீமனோஹரி.

TĀḶA—DĒṢĀDI. 4+2+2 = 8 Crotchets.
తాళము—దేశాది. 4+2+2 = 8 Crotchets.
தாளம்—தேசாதி. 4+2+2 = 8 Crotchets.

ENTA VĒḌUKONDU.

ఎంత వేడుకొందు.

எந்த வேடுகொண்டு.

(TELUGU WORDS.)

Music & words by **Tyagarajayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Entreatingly and persuasively.

Note particularly that the **Sol** (**G**) should not appear in the ascending scale.

ఈ రాగమునెక్కు— ఆరోహణములో పంచమము చేర్చబడదు.—இந்த இராக்கின் ஆரோகணத்தில் பஞ்சமம் சேர்க்கக்கூடாது.

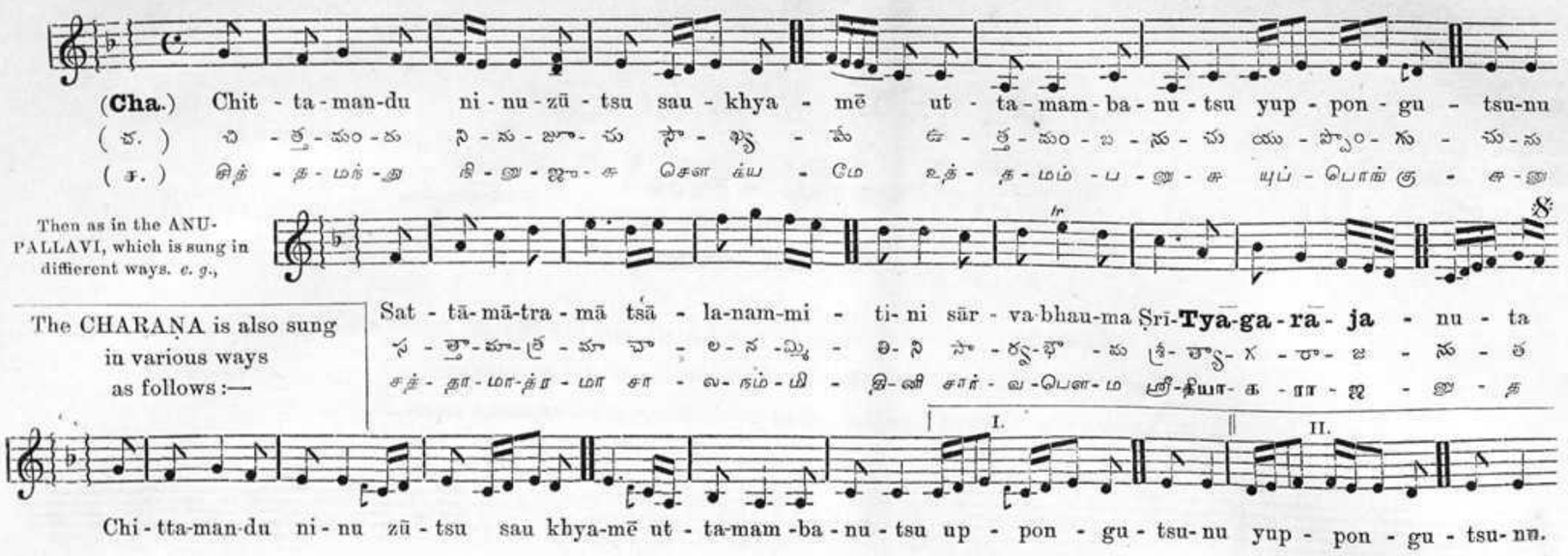
Ārō.
Avarō.
SA RI GU MA DHI SA. SA DHI NI PA MA GU RI SA.
స రి గు మ ధి స. స ధి ని ప మ గు రి స.
ச ரி கு ம தி ச. ச தி நி ப ம கு ரி ச.
I.
II.
(Pa.) En - ta vē - ḍu - kon-du Rā - gha - vā en-
(ప.) ఎం - త వే - డు - కొం-డు రా - ఘ - వా ఎం-
(ப.) எந் - த வே-டு - கொண்-டு ரா - க - வ எந் -
III.
IV. Dolcissimo.
Fin.
- ta vē-ḍu-kon-du Rā-gha - vā en - ta vē-ḍu-kon - du Rā - gha - vā pan-ta-mē - la-rā Ō Rā-gha-
- త వే-డు-కొం-డు రా - ఘ - వా ఎం-త వే-డు-కొం - డు రా - ఘ - వా పం-త-మే - ల-రా ఓ రా-ఘ -
- த வே-டு-கொண்-டு ரா - க - வ எந்-த வே-டு-கொண் - டு ரா - க - வ பந்-த-மே - ல-ரா ஓ ரா-க -
V.
VI.
dol.
VII.
- vā pan - ta-mē - la - rā - Ō Rā - gha - vā pan - ta-mē-la - rā - Ō Rā-gha - vā pan - ta - mē - la -
- వా పం - త-మే - ల - రా - ఓ రా - ఘ - వా పం - త-మే-ల - రా - ఓ రా - ఘ - వా పం - త - మే - ల -
- வ பந் - த-மே - ல - ரா - ஓ ரா - க - வ பந் - த-மே-ல - ரா - ஓ ரா - க - வ பந் - த - மே - ல -
VIII.
IX.
- rā Ō Rā - gha - vā pan-ta-mē - la - rā Ō Rā - gha - vā pan-ta-mē - la - rā Ō Rā - gha-
- రా ఓ రా - ఘ - వా పం - త-మే - ల - రా ఓ రా - ఘ - వా పం - త-మే - ల - రా ఓ రా - ఘ -
- ரா ஓ ரா - க - வ பந் - த-மே - ல - ரா ஓ ரா - க - வ பந் - த - மே - ல - ரா ஓ ரா - க -
X.
XI.
- vā en - ta vē - ḍu - kon - du Rā-gha - vā pan-ta-mē - la - rā Ō Rā-gha - vā en - ta vē - ḍu-
- వా ఎం - త వే - డు - కొం - డు రా - ఘ - వా పం - త-మే - ల - రా ఓ రా - ఘ - వా ఎం - త వే - డు -
- வ எந் - த வே - டு - கொண் - டு ரா - க - வ பந் - த-மே - ல - ரா ஓ ரா - க - வ எந் - த வே - டு -
Fin.
I.
- kon - du Rā - gha- vā pan - ta-mē - la - rā. (Anu.) Chin - ta dīr - tsu - ṭa - ken - ta mō - ḍi - rā
- కొం - డు రా - ఘ - వా పం - త-మే - ల - రా. (అను.) చిం - త దీ - ర్ఘ - ట - కెం - త మో - డి - రా
- கொண் - டு ரா - க - வ பந் - த-மே - ல - ரா. (அநு.) சிந் - த தீர் - க - ட - கெந் - த மோ - டி - ரா
II.
- rā chin - ta dīr-tsu - ṭa - ken - ta mō - ḍi - rā an - ta - rāt - ma nā - chen - ta - rā - nu nē.
- రా చిం - త దీ - ర్ఘ - ట - కెం - త మో - డి - రా అం - త - రా - త్మ నా - చెం - త - రా - ను నే.
- ரா சிந் - த தீர் - க - ட - கெந் - த மோ - டி - ரா அந் - த - ராத் - ம நா - செந் - த - ரா - னு நே.

𝄋 It is usual to halt here in a variety of styles, not always correct ; the following are a few instances :

The Pallavi is also begun as follows :

The following are incorrect : ⊕

153


(Cha.) Chit - ta-man-du ni-nu-zū-tsu sau-khya - mē ut - ta-mam-ba-nu-tsu yup - pon - gu - tsu-nu
(చ.) చి - త్త-మం-దు ని-ను-జూ-చు సౌ - ఖ్య - మే ఉ - త్త-మం-బ-ను-చు యు-ప్పొం-గు - చు-ను
(త.) சித் - த-மந்-து நி-னு-ஜூ-சு செள க்ய - மே உத்-த-மம்-ப-னு-சு யுப்-பொங்கு - சு-னு
Then as in the ANU-PALLAVI, which is sung in different ways. e. g.,
Sat - tā-mā-tra-mā tsā - la-nam-mi - ti-ni sār - va-bhau-ma Śrī-Tya-ga-rā- ja - nu - ta
స - త్తా-మా-త్ర-మా చా - ల-న-మ్మి - తి-ని సా - ర్వ-భౌ - మ శ్రీ-త్యా-గ - రా - జ - ను - త
சத் - தா-மா-த்ர-மா சா - ல-நம்-மி - தி-னி சார்-வ-பௌ-ம ஸ்ரீ-த்யா-க - ரா - ஜ - னு - த
The CHARAṆA is also sung in various ways as follows:—
I.
II.
Chi - tta-man-du ni - nu zū - tsu sau khya-mē ut - ta-mam -ba - nu - tsu up - pon - gu - tsu-nu yup - pon - gu - tsu-nu.

MĒḶA—HARIKĀMBŌDHI
మేళము—హరికాంభోధి. No. XXVIII.
மேளம்—ஹரிகாம்போதி.

RĀGA—ĪṢAMANŌHARI.
రాగము—ఈశమనోహరి.
ராகம்—ஈசமனோஹரி.

TĀḶA—DĒṢĀDI. 4+4 =8 Crotchets.
తాళము—దేశాది.
தாளம்—தேசாதி.

ŚRĪJĀNAKĪ MANŌHARA.

శ్రీజానకీ మనోహర.

ஸ்ரீஜானகீ மனோஹர.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♩ =144.

Style of execution. Preghiera; earnestly and fervently.

Ārō. Avarō.
SA RI GU MA PA DHI NI SA. SA NI DHI PA MA RI MA GU RI SA.
స రి గు మ ప ధి ని స. స ని ధి ప మ రి మ గు రి స.
ச ரி கு ம ப தி நி ச. ச நி தி ப ம ரி ம கு ரி ச.
I.
(Pa.) Śrī - jā - na - kī ma - nō -ha -
(ప.) శ్రీ - జా - న - కీ మ - నో - హ -
(ப.) ஸ்ரீ - ஜா - ன - கீ ம - னோ-ஹ -
II.
III.
IV.
- ra Śrī - jā - na - kī ma - nō -ha - ra Śrī - jā - na - kī ma - nō-ha - ra Śrī
- ర శ్రీ - జా - న - కీ మ - నో -హ - ర శ్రీ - జా - న - కీ మ - నో-హ - ర శ్రీ
- ர ஸ்ரீ - ஜா - ன - கீ ம -னோ -ஹ - ர ஸ்ரீ - ஜா - ன - கீ ம -னோ-ஹ - ர ஸ்ரீ
V.
Fin.
- jā - na - kī ma - nō - ha - ra Śrī - rā - gha - va ha - rē. (Anu.) Nā -
- జా - న - కీ మ - నో - హ - ర శ్రీ - రా - ఘ - వ హ - రే. (అను.) నా -
- ஜா - ன - கீ ம - னோ - ஹ - ர ஸ்ரீ - ரா - க - வ ஹ - ரே. (அநு.) நா -
Dolce.
- zā-li - ni nī - vē de - li - si nam - rā - na - nu-ḍau-ṭa - kē - mi kā - - ra - ṇa - mu.
- జా-లి - ని నీ - వే దె - లి - సి న - మ్రు - న - ను-డౌ-ట - కే - మి కా - - ర - ణ - ము.
- ஜா-லி - னி நீ - வே தெ - லி - சி நம் - ரா - ன - னு-டௌ-ட - கே - மி கா - - ர - ண - மு.
(Cha.) Nē - sē - yu dush - kar - ma dē-va - ta nī san - ni - dhi- lō nil - va sā - ge -
(చ.) నే - సే - యు దు - ష్క - ర్మ దే-వ - త నీ స - న్ని - ధి - లో ని - ల్వ సా - గ -
(ச.) நே - சே - யு துஷ் - கர் - ம தே-வ - த நீ சன் - னி - தி -லோ நில் - வ சா - கெ -
nō nī - sē - va nil - va - ga - nē - la - rā nī - ra - jā - ksha Tya - ga - rā - ja san - nu - ta.
నో నీ - సే - వ ని - ల్వ - గ - నే - ల - రా నీ - ర - జా - క్ష త్యా - గ - రా - జ స - న్ను - త.
நோ நீ - சே - வ நில் - வ - க - னே - ல - ரா நீ - ர - ஜா - க்ஷ தியா - க - ரா - ஜ சன் - னு - த.

MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ. No. XXII.
மேளம்—காகாப்பிரியை.

RĀGA—MAṆIRANGU.
రాగము—మణిరంగు.
இராகம்—மணிரங்கு.

TĀḶA—DĒṢĀDI. 4+2+2 = 8 Crotchets.
తాళము—దేశాది. 4+2+2 = 8 Crotchets.
தாளம்—தேசாதி. 4+2+2 = 8 Crotchets.

RĀNIDIRĀDU.

రానిదిరాదు.

ரா னி தி ரா து.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

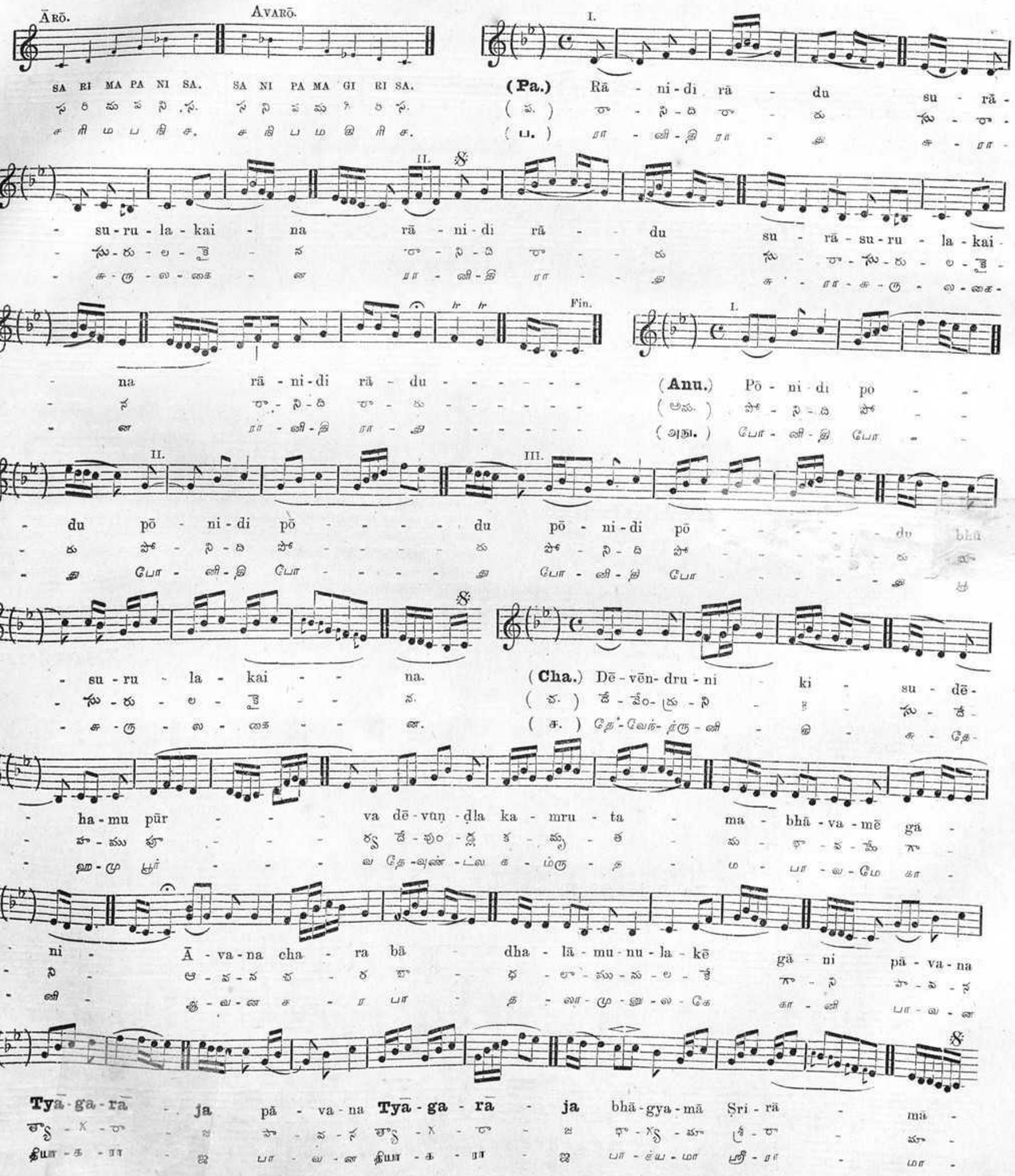
Count by crotchets. Met. ♩ = 144.

Style of execution. Regretfully and despondently.

Note particularly that the **La** (**A**) is entirely VARJA in this RĀGA, and the **Mi** (**E**) in the ĀRŌHAṆA.

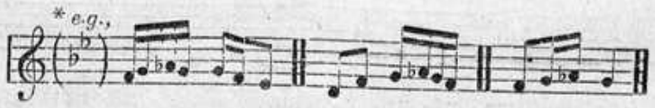
మణిరంగురాగములో **పైవతము** వర్జము. ఆరోహణములో **గాంధారము** వర్జను.

மணிரங்கு இராகத்தில் **தைவதம்** முழுதும் வர்ஜம். ஆரோகணத்தில் **காந்தாரம்** வர்ஜம்.


Ārō. Avarō.
SA RI MA PA NI SA. SA NI PA MA GI RI SA.
స రి మ ప ని స. స ని ప మ గి రి స.
ச ரி ம ப நி ச. ச நி ப ம கி ரி ச.
I.
(Pa.) Rā - ni - di rā - du su - rā -
(ప.) రా - ని - ది రా - దు సు - రా -
(ப.) ரா - னி - தி ரா - து சு - ரா -
II.
- su - ru - la - kai - na rā - ni - di rā - du su - rā - su - ru - la - kai -
- సు - రు - ల - కై - న రా - ని - ది రా - దు సు - రా - సు - రు - ల - కై -
- சு - ரு - ல - கை - ன ரா - னி - தி ரா - து சு - ரா - சு - ரு - ல - கை -
Fin.
- na rā - ni - di rā - du - - - - - - -
- న రా - ని - ది రా - దు - - - - - - -
- ன ரா - னி - தி ரா - து - - - - - - -
I.
(Anu.) Pō - ni - di pō - -
(అను.) పో - ని - ది పో - -
(அநு.) போ - னி - தி போ - -
II.
- du pō - ni - di pō - - - - du pō - ni - di pō - - - - - du bhā -
- దు పో - ని - ది పో - - - - దు పో - ని - ది పో - - - - - దు భా -
- து போ - னி - தி போ - - - - து போ - னி - தி போ - - - - - து பா -
III.
- su - ru - la - kai - - na. (Cha.) Dē - vēn - dru - ni - ki - su - dē -
- సు - రు - ల - కై - - న. (చ.) దే - వేం - ద్రు - ని - కి - సు - దే -
- சு - ரு - ல - கை - - ண. (ச.) தே - வேந் - த்ரு - னி - கி - சு - தே -
- ha - mu pūr - - - va dē - vuṇ - ḍla ka - mru - ta - ma - bhā - va - mē gā -
- హ - ము పూ - - - ర్వ దే - వుం - ద్ల క - మ్రు - త - మ - భా - వ - మే గా -
- ஹ - மு பூர் - - - வ தே - வுண் - ட்ல க - ம்ரு - த - ம - பா - வ - மே கா -
- ni - Ā - va - na cha - ra bā - dha - lā - mu - nu - la - kē gā - ni pā - va - na
- ని - ఆ - వ - న చ - ర బా - ధ - లా - ము - ను - ల - కే గా - ని పా - వ - న
- னி - ஆ - வ - ண ச - ர பா - த - லா - மு - னு - ல - கே கா - னி பா - வ - ன
Tyā - gā - rā - ja pā - va - na Tyā - ga - rā - ja bhā - gya - mā Śri - rā - mā -
త్యా - గ - రా - జ పా - వ - న త్యా - గ - రా - జ భా - గ్య - మా శ్రీ - రా - మా -
தியா - க - ரா - ஜ பா - வ - ன தியா - க - ரா - ஜ பா - க்ய - மா ஸ்ரீ - ரா - மா -

---

Note also the exquisitely beautiful effects produced by omitting the **Mi** (**E**) in the ascending scale. Singers who do not pay particular attention to the VARJA and VAKRA progressions of the scales in these RĀGAS commit egregious blunders, by introducing *accidentals, foreign to the melody-moulds, which, to the uninitiated, appear to be peculiarly enchanting improvements on the original. Such deviations from the inexorable laws of the scales should not be tolerated, especially in such RĀGAS as MANIRANGU.



MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ. No. XXII.
மேளம்—கரகரப்பிரியை.

RĀGA—MANŌHARI.
రాగము—మనోహరి.
இராகம்—மனோஹரி.

TĀḶA—RŪPAKA. 2+4 =6 quavers.
తాళము—రూపకము.
தாளம்—ரூபகம்.

PARITĀPAMU.

పరితాపము.

பரிதாபமு.

(TELUGU WORDS.)

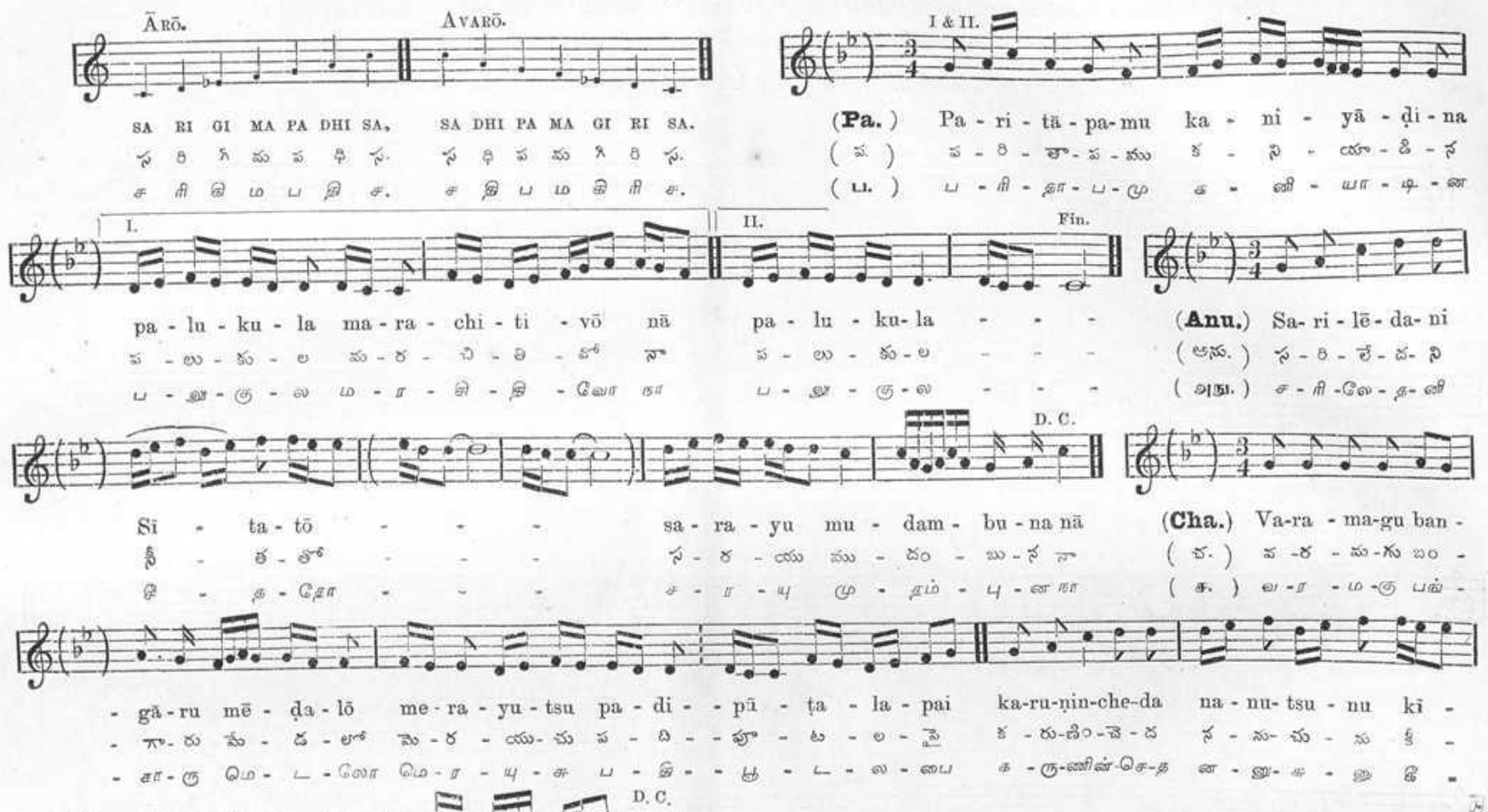
Music and words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Vivace.

Note particularly that in this RĀGA,—the **Si** (**B**) is VARJA.

మనోహరి రాగములో నిషాదము వర్జము. மனோஹரி இராகத்தில் நிஷாதம் வர்ஜம்.


Ārō. Avarō.
SA RI GI MA PA DHI SA, SA DHI PA MA GI RI SA.
స రి గ మ ప ధి స. స ధి ప మ గి రి స.
ச ரி கி ம ப தி ச. ச தி ப ம கி ரி ச.
I & II.
(Pa.) Pa-ri-tā-pa-mu ka-ni-yā-ḍi-na
(ప.) ప-రి-తా-ప-ము క-ని-యా-డి-న
(ப.) ப-ரி-தா-ப-மு க-னி-யா-தி-ன
I. II. Fin.
pa-lu-ku-la ma-ra-chi-ti-vō nā pa-lu-ku-la - - -
ప-లు-కు-ల మ-ర-చి-తి-వో నా ప-లు-కు-ల - - -
ப-லு-கு-ல ம-ர-சி-தி-வோ நா ப-லு-கு-ல - - -
(Anu.) Sa-ri-lē-da-ni
(అను.) స-రి-లే-ద-ని
(அநு.) ச-ரி-லே-த-னி
D. C.
Sī-ta-tō - - - sa-ra-yu mu-dam-bu-na nā
సీ-త-తో - - - స-ర-యు ము-దం-బు-న నా
சீ-த-தோ - - - ச-ர-யு மு-தம்-பு-ன நா
(Cha.) Va-ra-ma-gu ban-
(చ.) వ-ర-మ-గు బం-
(க.) வ-ர-ம-கு பங்-
D. C.
-gā-ru mē-ḍa-lō me-ra-yu-tsu pa-di-pū-ṭa-la-pai ka-ru-ṇin-che-da na-nu-tsu-nu kī-
-గా-రు మే-డ-లో మె-ర-యు-చు ప-ది-పూ-ట-ల-పై క-రు-ణిం-చె-ద న-ను-చు-ను కీ-
-கா-ரு மெ-ட-லோ மெ-ர-யு-சு ப-தி-பூ-ட-ல-பை க-ரு-ணின்-செ-த ன-னு-சு-னு கீ-
ka-nu-la-nu Tyā-ga-rā-zu.
-క-ను-ల-ను త్యా-గ-రా-జు.
-க-னு-ல-னு தியா-க-ரா-ஜு.

Note.—The European, in his anxiety to reduce the number of Modes, as much as possible, would naturally seek to identify everything with some form of the Major or Minor scale, and would urge that the melodies in Indian Mode No. 22 should, properly speaking, be classed as belonging to either the one or the other, with B♭ as the Tonic, or with G as the terminal note. This melody-mould, MANŌHARI—is itself a fair refutation of this fallacious theory.

MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ. No. XXII.
மேளம்—கரகரப்பிரியை.

RĀGA—PPHALAMANJARI.
రాగము—ఫలమంజరి.
இராகம்—பலமஞ்சரி.

TĀḶA—DĒṢĀDI. 4+2+2 =8 quavers.
తాళము—దేశాది.
தாளம்—தேசாதி.

SANĀTANĀPARAMA.

సనాతనాపరమ.

சனதனபரம.

(TELUGU WORDS.)

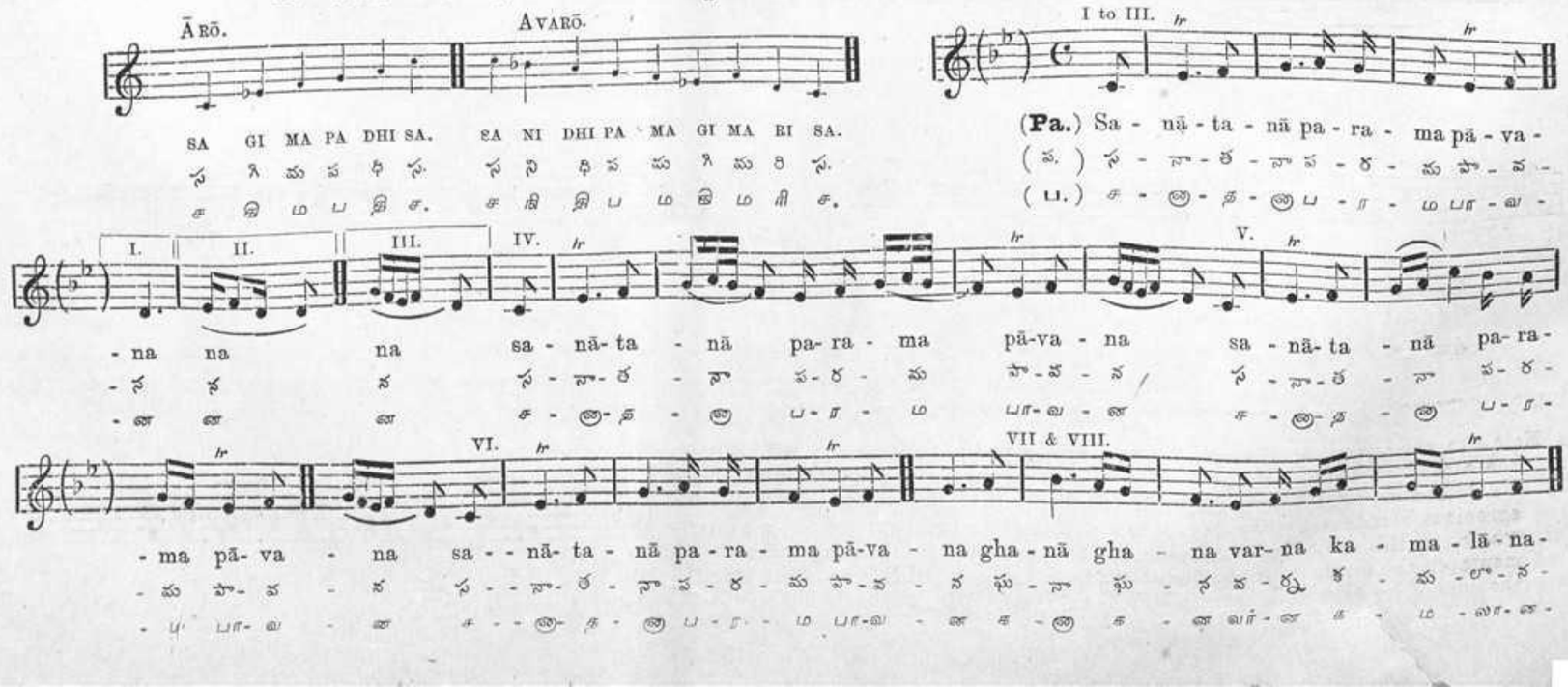
Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Affettuoso.

Note that **Re** (**D**) and **SI** (**B**) are VARJA in the ascending scale of this RĀGA.

ఆరోహణములో రిషభము, నిషాదము రెండును వర్జము. ஆரோஹணத்தில் ரிஷபம், நிஷாதம் இரண்டும் வர்ஜம்.


Ārō. Avarō.
SA GI MA PA DHI SA. SA NI DHI PA MA GI MA RI SA.
స గి మ ప ధి స. స ని ధి ప మ గి మ రి స.
ச கி ம ப தி ச. ச நி தி ப ம கி ம ரி ச.
I to III.
(Pa.) Sa-nā-ta-nā pa-ra-ma pā-va-
(ప.) స-నా-త-నా ప-ర-మ పా-వ-
(ப.) ச-ன-த-ன ப-ர-ம பா-வ-
I. II. III. IV. V.
-na na na sa-nā-ta-nā pa-ra-ma pā-va-na sa-nā-ta-nā pa-ra-
-న న న స-నా-త-నా ప-ర-మ పా-వ-న స-నా-త-నా ప-ర-
-ண ண ண ச-ன-த-ன ப-ர-ம பா-வ-ண ச-ன-த-ன ப-ர-
VI. VII & VIII.
-ma pā-va-na sa--nā-ta-nā pa-ra-ma pā-va-na gha-nā gha-na var-na ka-ma-lā-na-
-మ పా-వ-న స--నా-త-నా ప-ర-మ పా-వ-న ఘ-నా ఘ-న వ-ర్ణ క-మ-లా-న-
-ம பா-வ-ண ச--ன-த-ன ப-ர-ம பா-வ-ண க-ன க-ண வர்-ண க-ம-லா-ன-

MĒḶA—DHĪRAṢANKARĀBHARAṆA
మేళము—ధీరశంకరాభరణము. No. XXIX.
மேளம்—தீரசங்கராபரணம்.

RĀGA—GARUḌADHVANI.
రాగము—గరుడధ్వని.
இராகம்—கருடத்வனி.

TĀḶA—DĒṢĀDI. 4+4 =8 Crotchets.
తాళము—దేశాది. 4+4 =8 Crotchets.
தாளம்—தேசாதி. 4+4 =8 Crotchets.

ĀNANDASĀGARAMĪ.

ఆనందసాగరమీ.

ஆனந்தசாகரமீ.

(TELUGU WORDS.)

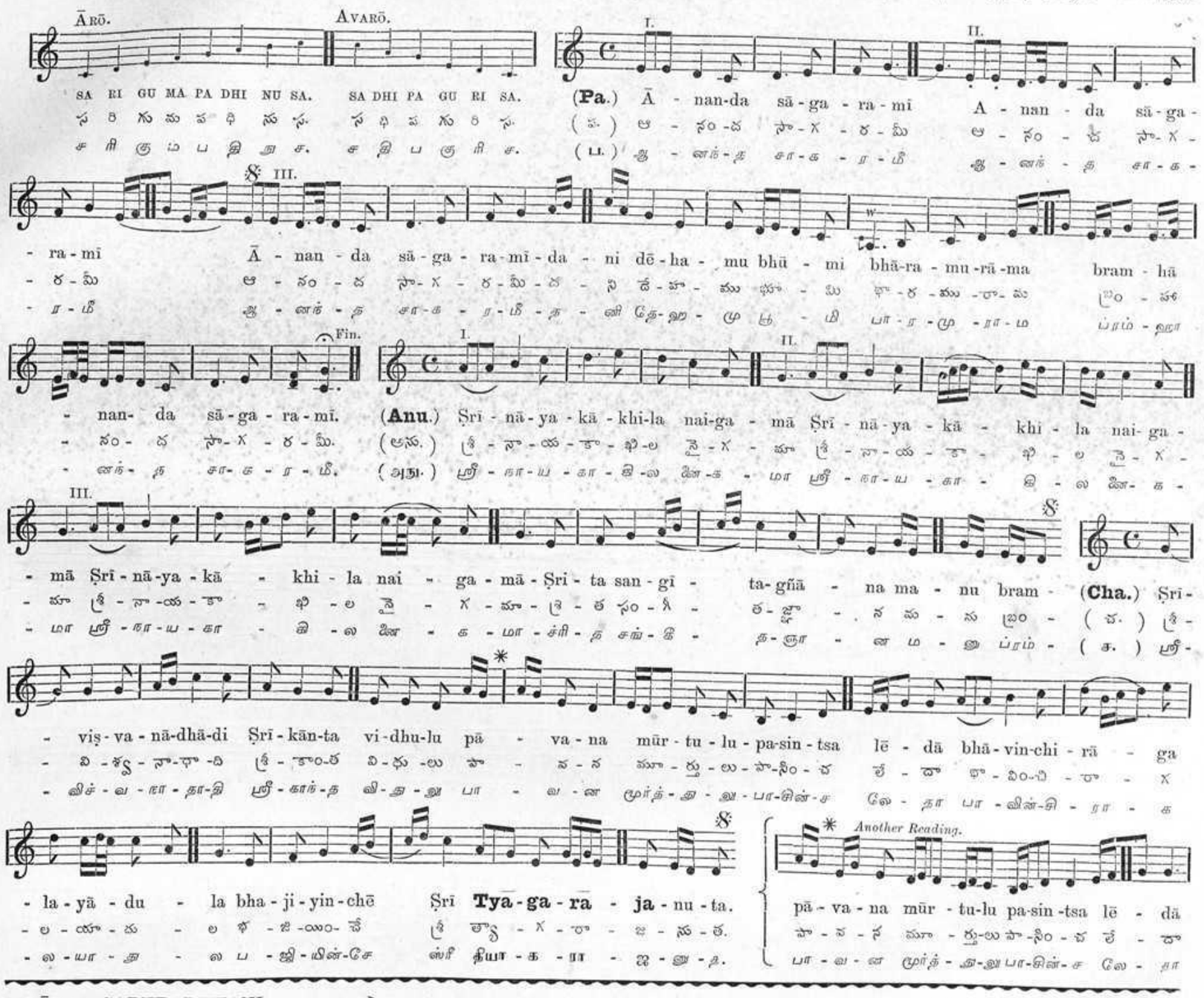
Music & words by **Tyāgarājayya.**

Count by crotchets. Met. ♩ =144.

Style of execution. Vivace.

Note particularly that the notes **Fa** (**F**) and **Si** (**B**) are Varja in the descending scale of this RĀGA.

గరుడధ్వని రాగముయొక్క అవరోహణములో మధ్యమము, నిషాదము రెండును వర్జము.—கருடத்வனி இராகத்தின் அவரோகணத்தில் மத்தியமம், நிஷாதம் இரண்டும் வர்ஜம்.


Ārō.
Avarō.
SA RI GU MA PA DHI NU SA.
SA DHI PA GU RI SA.
I.
II.
(Pa.) Ā - nan-da sā - ga - ra - mi
A - nan - da sā - ga -
III.
- ra - mī
Ā - nan - da sā - ga - ra - mī - da - ni dē - ha - mu bhū - mi bhā-ra - mu-rā-ma bram - hā
Fin.
- nan- da sā - ga - ra - mī.
(Anu.) Śrī - nā - ya - kā - khi-la nai-ga - mā Śrī - nā - ya - kā - khi - la nai- ga -
- mā Śrī - nā - ya - kā - khi - la nai - ga - mā - Śri - ta san - gī - ta-gñā - na ma - nu bram -
(Cha.) Śrī -
- viṣ - va - nā-dhā-di Śrī - kān-ta vi-dhu-lu pā - va - na mūr - tu - lu - pa-sin - tsa lē - dā bhā - vin-chi - rā - ga
- la - yā - du - la bha - ji - yin - chē Śrī Tya-ga-rā - ja - nu - ta.
Another Reading.
pā - va - na mūr - tu-lu pa-sin -tsa lē - dā
pā - va - na mūr - tu-lu pa-sin - tsa lē - dā

RĀGA—GARUḌADHVANI.
రాగము—గరుడధ్వని.
இராகம்—கருடத்வனி.

TĀḶA—RŪPAKA. 4+2 =6 quavers.
తాళము—రూపకము. 4+2 =6 quavers.
தாளம்—ரூபகம். 4+2 =6 quavers.

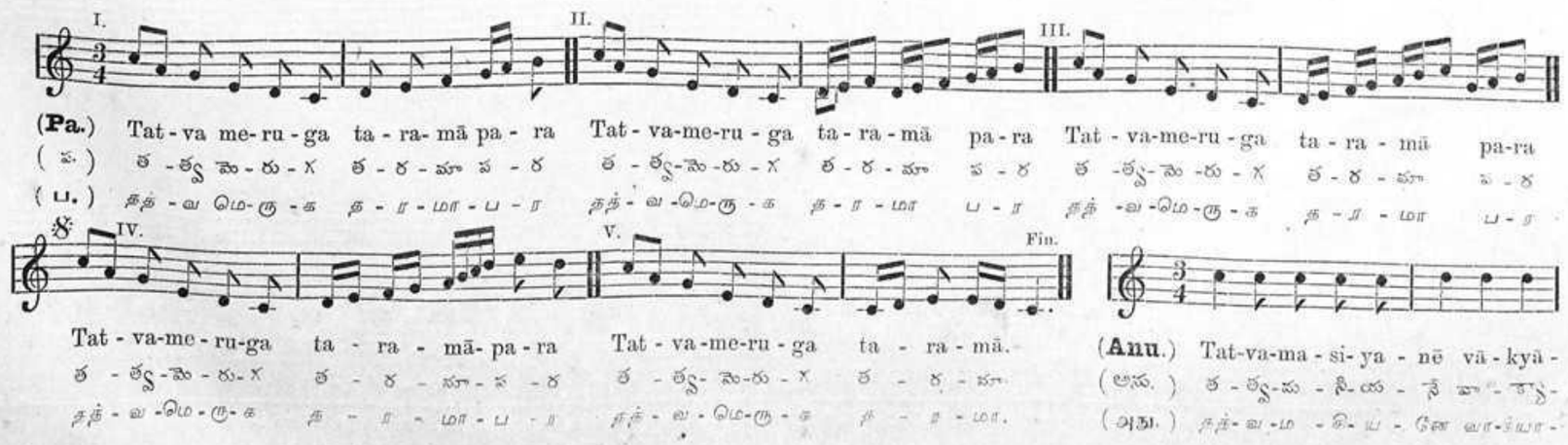
TATVAMERUGA.

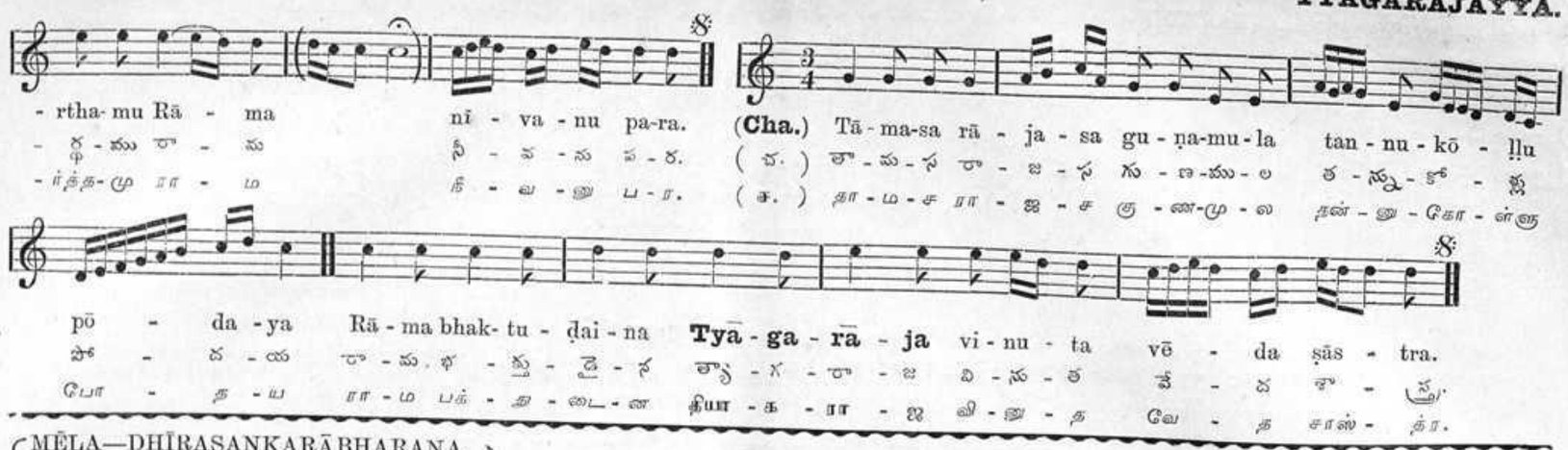
తత్వమెరుగ.

தத்வமருக.

Count by quavers. Met. ♪ = 160.

Style of execution. Vivace.


I.
II.
III.
(Pa.) Tat - va me-ru - ga ta - ra- mā pa - ra Tat - va-me-ru - ga ta - ra - mā pa - ra Tat - va-me-ru - ga ta - ra - mā pa-ra
IV.
V.
Fin.
Tat - va-me - ru-ga ta - ra - mā- pa - ra Tat - va-me-ru - ga ta - ra - mā.
(Anu.) Tat-va-ma - si- ya - nē vā - kya -


- rtha- mu Rā - ma nī - va - nu pa-ra.
- ర్థ - ము రా - మ నీ - వ - ను ప - ర.
- ర్த్త- ము రా - మ నీ - వ - ను ప - ర.
(Cha.) Tā - ma-sa rā - ja - sa gu - ṇa-mu - la tan - nu - kō - llu
(చ.) తా - మ - స రా - జ - స గు - ణ -ము - ల త - న్ను - కో - ళ్లు
(చ.) தா - ம - ச ரா - ஜ - ச கு - ண-மு - ல தன் - னு - கோ - ள்ளு
pō - da - ya Rā - ma bhak- tu - ḍai - na Tyā - ga - rā - ja vi - nu - ta vē - da śās - tra.
పో - ద - య రా - మ భ - క్తు - డై - న త్యా - గ - రా - జ వి - ను - త వే - ద శా - స్త్ర.
போ - த - ய ரா - ம பக் - த - டை - ன தியா - க - ரா - ஜ வி - னு - த வே - த சாஸ் - த்ர.

{MĒḶA—DHĪRAṢANKARĀBHARAṆA / మేళము—ధీరశంకరాభరణము. No. XXIX. / மேளம்—தீரசங்கராபரணம்.}

{RĀGA—HAMSADHVANI. / రాగము—హంసధ్వని. / ராகம்—ஹம்சத்வனி.}

{TĀḶA—DĒṢĀDI. / తాళము—దేశాది. / தாளம்—தேசாதி.} {4+4 =8 quavers.}

RAGHUNĀYAKĀ.

రఘునాయకా.

ரகுநாயகா.

(TELUGU WORDS.)

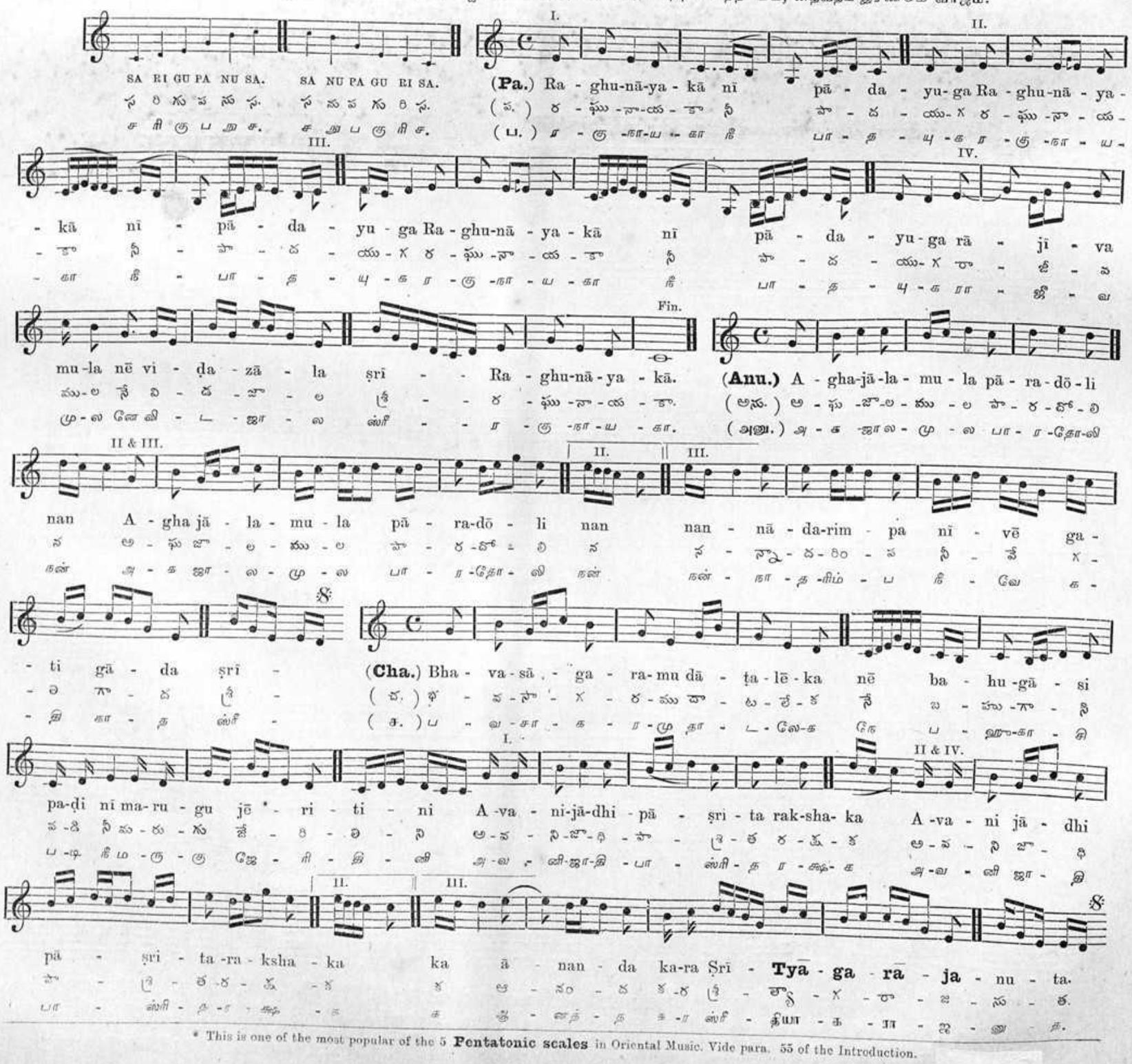
{Music & words by} **Tyāgarājayya.**

{Count by quavers.} Met. ♩ = 144.

{Style of execution.} Vivace.

Note particularly that the notes **Fa (F)** and **La (A)** are entirely VARJA in this RĀGA. *

హంసధ్వని రాగములో మధ్యమము, వైవతము రెండును వర్జము.—ஹம்சத்வனி இராகத்தில் மத்தியமம், தைவதம் இரண்டும் வர்ஜம்.


SA RI GU PA NU SA. SA NU PA GU RI SA.
స రి గు ప ను స. స ను ప గు రి స.
ச ரி கு ப நு ச. ச நு ப கு ரி ச.
I. II.
(Pa.) Ra - ghu-nā-ya - kā nī pā - da - yu-ga Ra - ghu-nā - ya -
(ప.) ర - ఘు -నా-య - కా నీ పా - ద - యు-గ ర - ఘు -నా - య -
(ப.) ர - கு -நா-ய - கா நீ பா - த - யு -க ர - கு -நா - ய -
III. IV.
- kā nī - pā - da - yu - ga Ra - ghu-nā - ya - kā nī pā - da - yu-ga rā - ji - va
- కా నీ - పా - ద - యు - గ ర - ఘు -నా - య - కా నీ పా - ద - యు-గ రా - జీ - వ
- கா நீ - பா - த - யு - க ர - கு -நா - ய - கா நீ பா - த - யு -க ரா - ஜீ - வ
Fin.
mu-la nē vi - ḍa - zā - la śrī - - Ra - ghu-nā - ya - kā.
ము-ల నే వి - డ - జా - ల శ్రీ - - ర - ఘు -నా - య - కా.
மு-ல னே வி - ட - ஜா - ல ஸ்ரீ - - ர - கு -நா - ய - கா.
(Anu.) A - gha-jā-la - mu - la pā - ra - dō - li
(అను.) అ - ఘ -జా-ల - ము - ల పా - ర - దో - లి
(அனு.) அ - க -ஜால - மு - ல பா - ர -தோ-லி
II & III. II. III.
nan A - gha jā - la - mu - la pā - ra-dō - li nan nan - nā - da-rim - pa nī - vē ga -
న అ - ఘ జా - ల - ము - ల పా - ర -దో - లి న న - న్నా - ద - రిం - ప నీ - వే గ -
நன் அ - க ஜா - ல - மு - ல பா - ர -தோ - லி நன் ந - நா - த -ரிம் - ப நீ - வே க -
(Cha.) Bha - va-sā - ga - ra-mu dā - ṭa-lē - ka nē ba - hu-gā - si
(చ.) భ - వ-సా - గ - ర-ము దా - ట-లే-క నే బ - హు-గా - సి
(ச.) ப - வ-சா - க - ர-மு தா - ட-லே-க நே ப - ஹு-கா - சி
I. II & IV.
pa-ḍi nī ma-ru - gu jē - ri - ti - ni A -va - ni-jā-dhi - pā - śri - ta rak-sha- ka A -va - ni jā - dhi
ప-డి నీ మ-రు - గు జే - రి - తి - ని అ - వ - ని-జా-ధి - పా - శ్రి - త ర-క్ష - క అ - వ - ని జా - ధి
ப-டி நீ ம-ரு - கு ஜே - ரி - தி - னி அ - வ - னி-ஜா-தி - பா - ஸ்ரீ - த ர -க்ஷ - க அ - வ - னி ஜா - தி
II. III.
pā - śri - ta-ra - ksha - ka ka ā - nan - da ka-ra Śrī - **Tyā - ga - rā - ja** - nu - ta.
పా - శ్రి - త-ర - క్ష - క క ఆ - నం - ద క-ర శ్రీ - త్యా - గ - రా - జ - సు - త.
பா - ஸ்ரீ - த-ர - க்ஷ - க க ஆ - னந் - த க -ர ஸ்ரீ - தியா - க - ரா - ஜ - னு - த.

* This is one of the most popular of the 5 **Pentatonic scales** in Oriental Music. Vide para. 55 of the Introduction.

MĒḶA—HARIKĀMBŌDHI
మేళము—హరికాంభోధి. No. XXVIII.
மேளம்—ஹரிகாம்போதி.

RĀGA—**BANGĀḶA.**
రాగము—బంగాళ.
ராகம்—பங்காளம்.

TĀḶA—ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది.
காளம்—ஆதி.

MUNUPĒṬELIYAKA.

మునుపేటెలియక.

முனுபேதெலியக.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by Crotchets. Met. ♩ = 100.

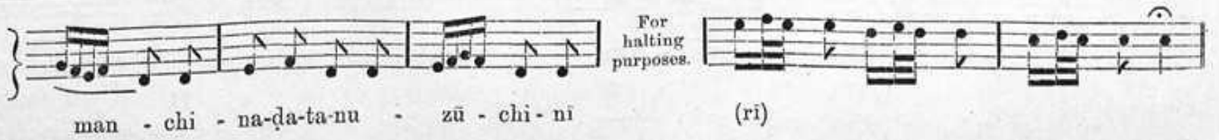
Style of execution. Vivace.

Note particularly that the **La (A)** is entirely VARJA in this RĀGA ; note also another characteristic in the ascending and descending scales, which consists in bringing out prominently the beauty of repeating the notes **(SOL, FA, RE) (DO, SI, SOL, FA, RE)** incessantly.

బంగాళ-రాగములో కైవలము వర్జము. ప, ము, రి యని ఆరుగడుగుకు వచ్చును. பங்காள இராகத்தில் தைவதம் வர்ஜம். ப, ம, ரி யென்றடிக்கடி வரும்.

ĀRŌ. AVARŌ. I.
Sa ri gu ma pa ma ri pa sa. Sa ni pa ma ri gu ri sa.
స రి గు మ ప మ రి ప స. స ని ప మ రి గు రి స.
ச ரி கு ம ப ம ரி ப ச. ச நி ப ம ரி கு ரி ச.
(Pa.) Mu-nu-pē te-li-ya-ka pō-
(ప.) ము-ను-పే తె-లి-య-క పో-
(ப.) மு-னு-பே தெ-லி-ய-க போ-
II. III.
ye-nā Mu-nu-pē te-li-ya-ka pō - - ye-nā Mu-nu-pē te-li-ya-ka pō-
యె-నా ము-ను-పే తె-లి-య-క పో - - యె-నా ము-ను-పే తె-లి-య-క పో-
ఎ-ఱు ము-ను-పే తె-లి-య-క పో - - ఎ-ఱు ము-ను-పే తె-లి-య-క పో-
IV. V.
- - ye-nā Mu-nu-pē te-li-ya-ka pō-ye-nā Mu-nu-pē te-li-ya-ka pō - - ye-nā
- - యె-నా ము-ను-పే తె-లి-య-క పో-యె-నా ము-ను-పే తె-లి-య-క పో - - యె-నా
- - ఎ-ఱు ము-ను-పే తె-లి-య-క పో-ఎ-ఱు ము-ను-పే తె-లి-య-క పో - - ఎ-ఱు
VI. VII.
Mu-nu-pē te-li-ya-ka pō- ye-nā mu-ni-nu-ta da-ya lē-dā - - - ye-nā
ము-ను-పే తె-లి-య-క పో- యె-నా ము-ని-ను-త ద-య లే-దా - - - యె-నా
ము-ను-పే తె-లి-య-క పో- ఎ-ఱు ము-ణి-ను-త త-య లే-దా - - - ఎ-ఱు
VIII. IX.
mu-ni-nu-ta da-ya lē - - dā - - ye-nā mu-ni-nu-ta da-ya lē-dā - - ye-nā
ము-ని-ను-త ద-య లే - - దా - - యె-నా ము-ని-ను-త ద-య లే-దా - - యె-నా
ము-ణి-ను-త త-య లే - - దా - - ఎ-ఱు ము-ణి-ను-త త-య లే-దా - - ఎ-ఱు
X. Fin. I.
mu-ni-nu-ta da-ya lē - dā - - ye-nā { Repeat here No. VI. } - (Anu.) A-nu-vi-su-man-ta lē-da-nu-tsu-nu nan
ము-ని-ను-త ద-య లే - దా - - యె-నా - (అను.) అ-ను-వి-సు-మం-త లే-ద-ను-చు-ను న
ము-ణి-ను-త త-య లే - దా - - ఎ-ఱు - (அநு.) அ-னு-வி-சு-மந்-த லே-த-னு-சு-னு ந
II.
(rī -) A-nu-vi-su-man-ta lē-da-nu-tsu-nu nan-na-la-yin-chi vē-ḍu-ka zū-tsu-ṭa-ku.
(రీ -) అ-ను-వి-సు-మం-త లే-ద-ను-చు-ను న-న్న-ల-యిం-చి వే-డు-క జూ-చు-ట-కు.
(ரீ -) அ-னு-வி-சு-மந்-த லே-த-னு-சு-னு னன்-ன-ல-யின்-சி வே-டு-க ஜூ-சு-ட-கு.
I. II.
(Cha.) Ā-nā-ṭi man-chi na-ḍa-ta-nu zū-chi Ā-nā-ṭi man-chi na-ḍa-ta-nu zū-chi nī-vat-yan-ta kru-pa
(చ.) ఆ-నా-టి మం-చి న-డ-త-ను జూ-చి ఆ-నా-టి మం-చి న-డ-త-ను జూ-చి నీ-వ-ల్యం-త కృ-ప
(ச.) ஆ-ன-டி மன்-சி ந-ட-த-னு ஜூ-சி ஆ-ன-டி மன்-சி ந-ட-த-னு ஜூ-சி நீ-வ-ல்யந்-த க்ரு-ப
chē-ya lē-dā - - Ī-nā-ḍu nā-bud-dhiṭ-lau-na-ni nī-ki-na ku-la ti-la-kā Śrī-Tya-ga-ra-ja-nu-ta.
చే-య లే-దా - - ఈ-నా-డు నా-బు-ద్ధి-ల్లో-న-ని నీ-కి-న కు-ల తి-ల-కా శ్రీ-త్యా-గ-రా-జ-ను-త.
சே-ய லே-தா - - ஈ-நா-டு நா-பு-த்தில்-லௌ-ந-னி நீ-கி-ன கு-ல தி-ல-கா ஸ்ரீ-தியா-க-ரா-ஜ-னு-த.

This popular melody is sung in a 100 different ways; *e. g.*,



MĒḶA—HARIKĀMBŌDHI
మేళము—హరికాంభోధి. No. XXVIII.
மேளம்—ஹரிகாம்போதி.

RĀGA—**BANGALA.**
రాగము—బంగాళ.
ராகம்—பங்காளம்.

TĀḶA—DĒṢĀDI. 4 + 4 = 8 Crotchets.
తాళము—దేశాది.
தாளம்—தேசாதி.

GIRIRĀJASUTĀ.

గిరిరాజసుతా.

கிரிராஜசுதா.

(SANSKRIT WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 160.

Style of execution. Vivace.

(**Āro.**) SA RI GU MA PA MA RI PA SA.
(ఆరో.) స రి గు మ ప మ రి ప స.
(ஆரோ.) ச ரி கு ம ப ம ரி ப ச.

(**Ava.**) SA NI PA MA RI GU RI SA.
(అవరో.) స ని ప మ రి గు రి స.
(அவரோ.) ச நி ப ம ரி கு ரி ச.

I. II. Fin. D. C.

(**Pa.**) Gi - ri - rā - ja su - tā tā - na - ya sa - da - ya Gi - ri - rā - ja su - tā ta - na - ya.
(ప.) గి - రి - రా - జ సు - తా త - న - య స - ద - య గి - రి - రా - జ సు - తా త - న - య.
(ப.) கி - ரி - ரா - ஜ சு - தா த - ன - ய ச - த - ய கி - ரி - ரா - ஜ சு - தா த - ன - ய.

(**Anu.**) Su - ra - nā - dha mu - khār-chi- ta pā - da - yu - ga pa - ri - pā - la - ya mā - mi - bha-rā - ja mu - kha.
(అను.) సు - ర - నా - ధ ము - ఖా - ర్చి - త పా - ద - యు - గ ప - రి - పా - ల - య మా - మి - భ - రా - జ ము - ఖ.
(அநு.) சு - ர - நா - த மு - கார்- ச்சி- த பா- த - யு - க ப - ரி - பா - ல - ய மா - மி - ப - ரா - ஜ மு - க.

(**Cha.**) Ga - ṇa-nā-dha pa-rāt-pa - ra ṣan - ka-rā - ga - ma vā - ri - ni-dhi ra - ja - nī - ka-ra ppha-
(చ.) గ - ణ-నా-ధ ప-రా-ల్ప - ర శం - క-రా - గ - మ వా - రి - ని-ధి ర - జ - నీ - క-ర ఫ -
(ச.) க - ண-நா-த ப-ராத்-ப - ர சங்* - க-ரா - க - ம வா - ரி - னி-தி ர - ஜ - நீ - க - ர ப்ப -

- ṇi - rā - ja kan - ka - ṇa vi-ghna ni - vā - ra - ṇa śām - bha - va Śrī **Tyā - ga-rā-ja** - nu - ta.
- ణి - రా - జ కం - క - ణ వి-ఘ్న ని - వా - ర - ణ శాం - భ - వ శ్రీ త్యా - గ - రా - జ - ను - త.
- ணி - ரா - ஜ கங் - க - ண வி-க்ன நி - வா - ர - ண சாம்- ப - வ ஸ்ரீ தியா - க - ரா - ஜ - நு - த.

MĒḶA—HARIKĀMBŌDHI
మేళము—హరికాంభోధి. No. XXVIII.
மேளம்—ஹரிகாம்போதி.

RĀGA—**BANGALA.**
రాగము—బంగాళ.
ராகம்—பங்காளம்.

TĀḶA—DĒṢĀDI. 4+4 =8 Crotchets.
తాళము—దేశాది.
தாளம்—தேசாதி.

SĀKSHI LĒDANUTSU.

సాక్షి లేదనుచు.

சாகஷி லேதனுசு.

(TELUGU WORDS.)

Music and words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 168.

Style of execution. Vivace.

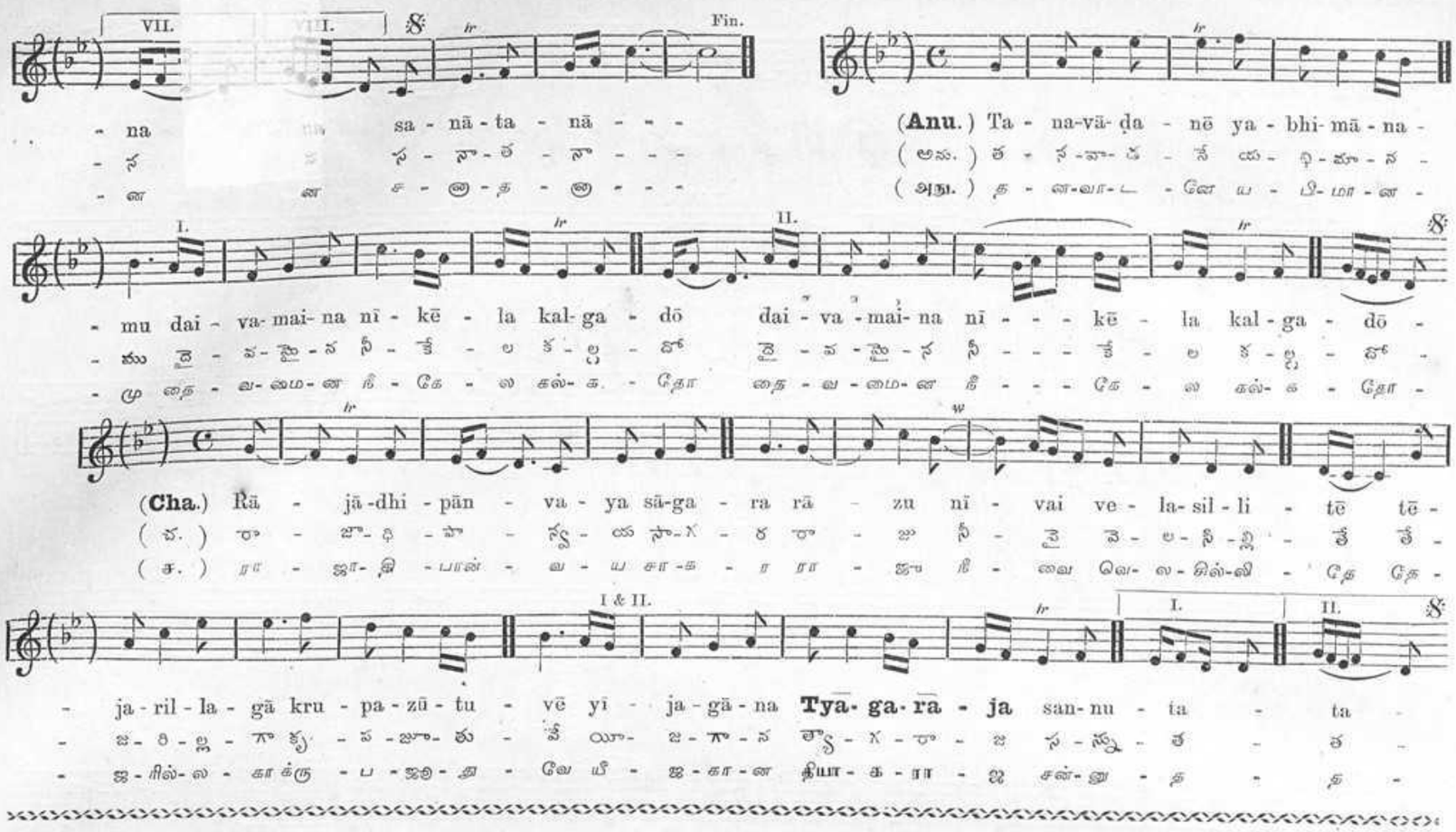
Fin. D. C. D. C.

(**Pa.**) Sā - kshi lē - da - nu-tsu sā - dhim-pa - kē sat - ya-san-dha sad - bhak - ta pā-la - kā - -
(ప.) సా - క్షి లే - ద - ను-చు సా - ధిం-ప - కే స - త్య-సం - ధ స - ద్భ - క్త పా - ల - కా - -
(ப.) சா - கூஷி லே- த - னு-சு சா - திம் - ப - கே சத் - ய-சந் - த சத் - பக் - த பா - ல - கா - -

(**Anu.**) Vī - ksha-kā-du - lel - la nav - va - rā ja - gat sā - kshi-vam-ṣa nī - - ra - dhi pūr-ṇa chan-dra.
(అను.) వీ - క్ష - కా - రు - లె - ల్ల న - వ్వ - రా జ - గ త్సా - క్షీ - వం - శ నీ - - ర - ధి పూ - ర్ణ చం - ద్ర.
(அநு.) வீ - க்ஷ - கா - தி - லெல்-ல கவ் - வ - ரா ஜ - கத் ஸா - க்ஷி - வம் - ச நீ - - ர - தி பூர்- ண சந் - த்ர.

(**Cha.**) Sak - ti nī - ye - ḍa niṇ-ḍā - ru lē - da pa - rā - ṣak - ti brū-va - lē - dā vi - sha- ya-man-du vi - rak-
(చ.) శ - క్తి నీ - యె - డ నిం-డా - రు లే - ద ప - రా - శ - క్తి బ్రో - వ - లే - దా వి - ష - య-మం-దు వి - ర -
(ச.) ஸக் - தி நீ - யெ - ட நிண்-டா - ரு லே - த ப - ரா -சக் - தி ப்ரோ-வ - லே - தா வி-ஷ - ய-மந் -து வி - ரக்-

- ti kal-gu Śrī-**Tyā - ga - rā - zu** ni - ja bhak - ti nī-ve - ru - ga lē - va mā- na - vu - la.
- క్తి కల్-గు శ్రీ-త్యా - గ - రా - జు ని - జ భ - క్తి నీ - వె - రు - గ లే - వ మా - న - వు - ల.
- தி கல்-கு ஸ்ரீ-தியா - க - ரா - ஜு நி - ஜ பக் - தி நீ - வெ - ரு - க லே - வ மா - ன - வ - ல.


VII.
I.
Fin.
- na sa - nā - ta - nā - - -
- న స - నా - త - నా - - -
- ன ச - ன - த - ன - - -
(Anu.) Ta - na-vā- ḍa - nē ya - bhi- mā - na -
(అను.) త - న-వా- డ - నే య - భి- మా - న -
(அநு.) த - ன-வா- ட - னே ய - பி- மா - ன -
I.
II.
- mu dai - va-mai- na nī - kē - la kal-ga - dō dai - va - mai- na nī - - - kē - la kal-ga - dō -
- ము దై - వ-మై- న నీ - కే - ల కల్-గ - దో దై - వ - మై - న నీ - - - కే - ల క - ల్గ - దో -
- மு தை - வ-மை- ன நீ - கே - ல கல்- க - தோ தை - வ - மை- ன நீ - - - கே - ல கல்- க - தோ -
(Cha.) Rā - jā-dhi - pān - va - ya sā-ga - ra rā - zu nī - vai ve - la-sil - li - tē tē -
(చ.) రా - జా- ధి - పా - న్య - య సా-గ - ర రా - జు నీ - వై వె - ల-సి - ల్లి - తే తే -
(ச.) ரா - ஜா- தி - பான் - ய - ய சா-க - ர ரா - ஜு நீ - வை வெ- ல-சில்-லி - தே தே -
I & II.
I.
II.
- ja - ril - la - gā kru - pa - zū - tu - vē yī - ja - gā - na **Tyā- ga- rā - ja** san- nu - ta - ta -
- జ - రి - ల్ల - గా కృ - ప - జూ - తు - వే యీ - జ - గా - న **త్యా - గ - రా - జ** స - న్ను - త - త -
- ஜ - ரில்- ல - கா க்ரு - ப - ஜூ - து - வே யீ - ஜ - கா - ன **தியா - க - ரா - ஜ** ச - ன்னு - த - த -

MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ. No. XXII.
மேளம்—கரகரப்ரியை.

RĀGA—**MANJARI.**
రాగము—మంజరి.
ராகம்—மஞ்சரி.

TĀḶA—ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది.
தாளம்—ஆதி.

BAṬṬI VIḌUVARĀḌU.

బట్టి విడువరాదు.

பட்டி விடுவராது.

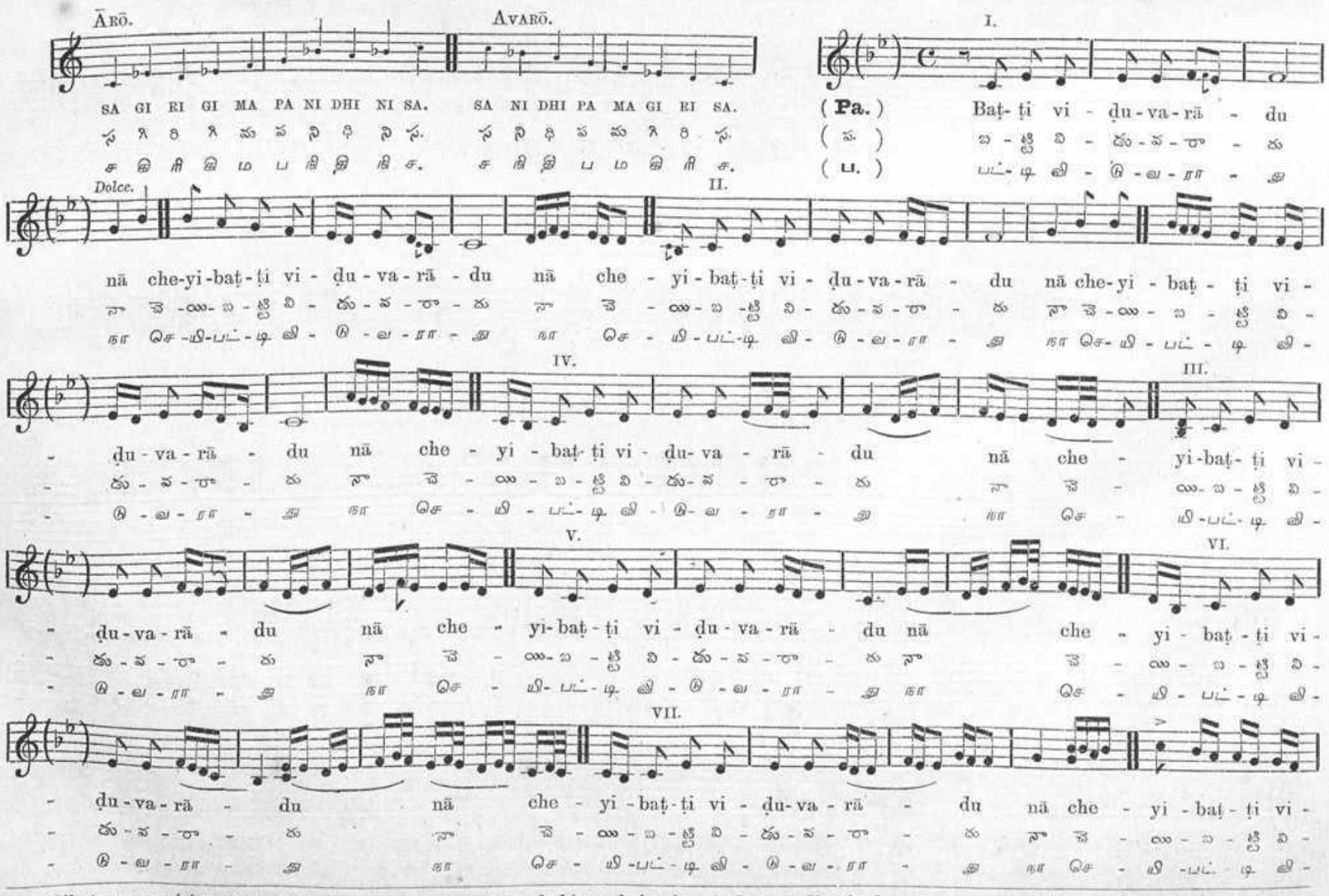
(TELUGU WORDS.)

Music & words by **Tyagarajayya.**

Count by quavers. Met. ♪ =144.

Style of execution. Preghiera; earnestly and fervently.

Notice the VAKRA progression of the ascending scale in this RĀGA, which is identical in both tetrachords.


ĀRŌ. AVARŌ.
SA GI RI GI MA PA NI DHI NI SA. SA NI DHI PA MA GI RI SA.
స గి రి గి మ ప ని ధి ని స. స ని ధి ప మ గి రి స.
ச கி ரி கி ம ப நி தி நி ச. ச நி தி ப ம கி ரி ச.
I.
(Pa.) Baṭ- ṭi vi - ḍu-va-rā - du
(ప.) బ - ట్టి వి - డు-వ-రా - ము
(ப.) பட்- டி வி - டு-வ-ரா - து
Dolce.
II.
nā che-yi-baṭ-ṭi vi - ḍu - va-rā - du nā che - yi - baṭ-ṭi vi - ḍu-va-rā - du nā che-yi - baṭ - ṭi vi -
నా చె -యి-బ-ట్టి వి - డు-వ-రా - ము నా చె - యి-బ -ట్టి వి - డు-వ-రా - ము నా చె-యి - బ - ట్టి వి -
நா செ -யி-பட்-டி வி - டு-வ-ரா - து நா செ - யி-பட்-டி வி - டு-வ-ரா - து நா செ-யி - பட் - டி வி -
IV.
III.
- ḍu - va - rā - du nā che - yi - baṭ-ṭi vi - ḍu- va - rā - du nā che - yi-baṭ- ṭi vi -
- డు - వ - రా - ము నా చె - యి - బ - ట్టి వి - డు- వ - రా - ము నా చె - యి - బ - ట్టి వి -
- டு - வ - ரா - து நா செ - யி - பட்- டி வி - டு- வ - ரா - து நா செ - யி -பட்- டி வி -
V.
VI.
- ḍu-va-rā - du nā che - yi-baṭ - ṭi vi - ḍu - va - rā - du nā che - yi - baṭ - ṭi vi -
- డు - వ - రా - ము నా చె - యి-బ - ట్టి వి - డు - వ - రా - ము నా చె - యి - బ - ట్టి వి -
- டு - வ - ரா - து நா செ - யி- பட்- டி வி - டு - வ - ரா - து நா செ - யி - பட் - டி வி -
VII.
- ḍu-va-rā - du nā che - yi - baṭ-ṭi vi - ḍu-va - rā - du nā che - yi - baṭ - ṭi vi -
- డు - వ - రా - ము నా చె - యి - బ - ట్టి వి - డు - వ - రా - ము నా చె - యి - బ - ట్టి వి -
- டு - வ - ரா - து நா செ - யி -பட் - டி வி - டு - வ - ரா - து நா செ - யி -பட் - டி வி -

What an exquisite masterpiece has been evolved out of this scale!—the words so well suited to the music, and the music to the words!

VIII. Dolce.

ḍu - va - rā - du Ō nā che - yi - baṭ - ṭi vi - ḍu - va - rā - - - du nā che - - yi - baṭ - ṭi vi

IX. Fin.

- ḍu - va - rā - du Ō nā che - - yi - baṭ - ṭi vi - ḍu - va - rā - du - - -

I to IV. I. II. III. IV.

(**Anu.**) Puṭ - ṭi - na - nā - ḍē (rī -) (rī - - -) (rī - -) (rī - - - -)

V. VI. VII & VIII.

- Puṭ - ṭi - na - nā - ḍē (rī - - -) Puṭ - ṭi - na - nā - ḍē (rī - - - -) Puṭ - ṭi - na

VII. VIII.

nā - ḍē ni - ja bhak - ti - ni me - ḍa me - ḍa - gaṭ - ṭi guṭ - ṭu - che - da - ra - ka brō - - chi che - yi

I. II.

(**Cha.**) Nit - yā - nit - ya - mu - la - nu bō - dhin - chi Nit - yā - nit - ya - mu - la - nu bō - dhin - chi

krut - yā - krut - ya - mu - la - nu te - li - pin - chi pra - tyē - ku - ḍa - nī - va - ni ka - ni - pin - chi

bhrut - yu - ḍai - na **Tyā** - **ga** - **rā** - **zu** - che - yi

The latter portion is sung also a little differently as follows :

Tyā - **ga** - **rā** - **zu** - che - yi

RĀGA—**KHARAHARAPRIYA (SAMPŪRṆA.)**
రాగము—ఖరహరప్రియ (సంపూర్ణం)
இராகம்—கரகரபிரியை (சம்பூரணம்.)

TĀḶA—TRIṢRALAGHU.
తాళము—త్రిశ్రలఘు.
தாளம்—திரிசிரலகு. 2 Dotted crotchets.

PĀHI RĀMA RĀMA.

పాహి రామ రామ.

பாஹி ராம ராம.

Count by dotted crotchets. Met. ♩.=144.

Style of execution. Vivace.

(**Pa.**) Pā-hi rā-ma rā - ma ya - nu - tsu bha-ja-na sē - ya - vē - - Pā - hi rā - ma rā - ma ya - nu - tsu

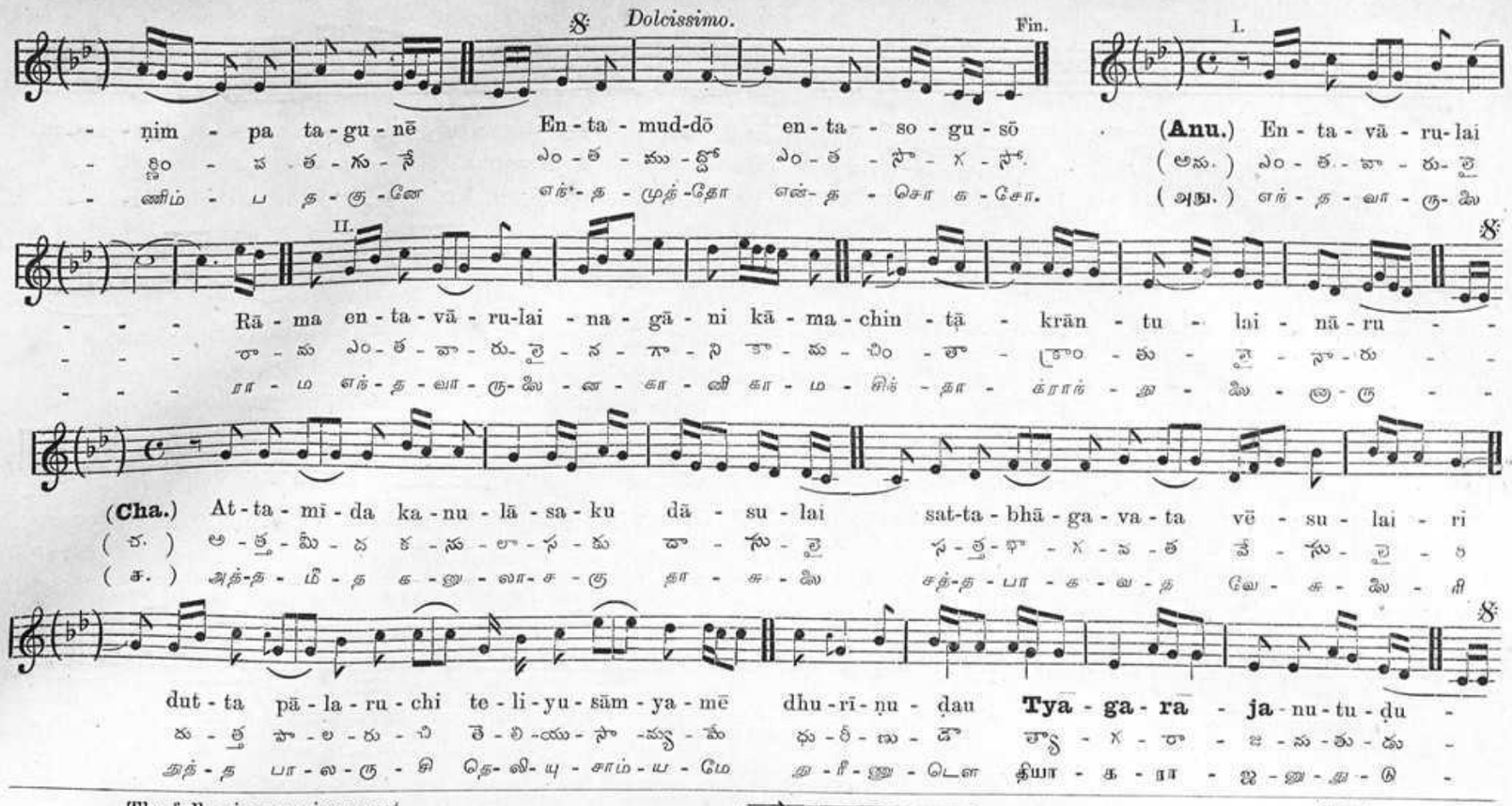
Fin.

bha - ja - na sē - ya - vē Ō - - Pā - hi rā - ma

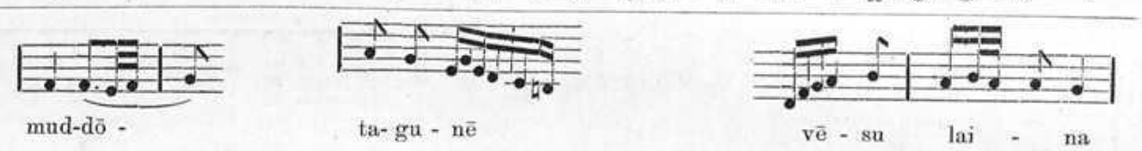
and so on except at

Pā - hi rā - ma rā - ma ya - nu - tsu

౧. కనికరంబు|కల్గినీ|తా|కాంతునికన|గా|మనసురం|జిల్లబల్కె|మదనజనకు|డు ॥ ఓ ॥
౨. వల్వనుదిద్ది|సోమి|వలచినిల్వ|గా|కలువరే|కులసుగేరు|కనులజూచె|ను ॥ ఓ ॥
౩. భరతు డా|వేళకరగి|కరగి నిల్వ|గా|కరముబట్టి|కొగలించె|వరదుడప్పు|డు ॥ ఓ ॥
౪. చండశ|త్రుఘ్నుడప్పుడ|ఖండవృ|త్తి|తో|మండసంత|నిల్చెకో|వండరాము|డు ॥ ఓ ॥
౫. మనసుదెలిసి|కలనిహను|మంతుడుండ|గా|చనుపుమాట|లాడుచుండే|సార్వభౌము|డు ॥ ఓ ॥
౬. వీరికరుణ|కలిగెపుడు|వెలసియుండు|నో|సారసైన|భక్తిచే|సన్నుతింతు|నో ॥ ఓ ॥
౭. ధర్మార్థ|కామమోక్ష|దానమేల|నే|మర్మమెరుగ|లేనియంత్ర|శర్మమేల|నే ॥ ఓ ॥
౮. భాగ్యకరుణ|కలిగెపుడు|భవ్యమొసగు|నో|త్యాగరాజు|చెయిబట్టి|దయను|బ్రోచు|నో ॥ ఓ ॥



The following are incorrect though they sound much sweeter :



MĒḶA—CHAKRAVĀKA
మేళము—చక్రవాకము. No. XVI.
மேளம்—சக்கிரவாகம்.

RĀGA—**KAḶĀVATI.**
రాగము—కళావతి.
ராகம்—களாவதி.

TĀḶA-MADHYĀDI. 4 quavers to the bar.
తాళము—మధ్యాది.
தாளம்—மத்தியாதி.

ENNADU JŪTUNŌ.

ఎన్నడు జూతు నో.

எனனடு ஜூடு து னை.

(**TELUGU WORDS.**)

Music & words by **Tyagarajayya.**

Count by quavers. Met. ♪ = 144.

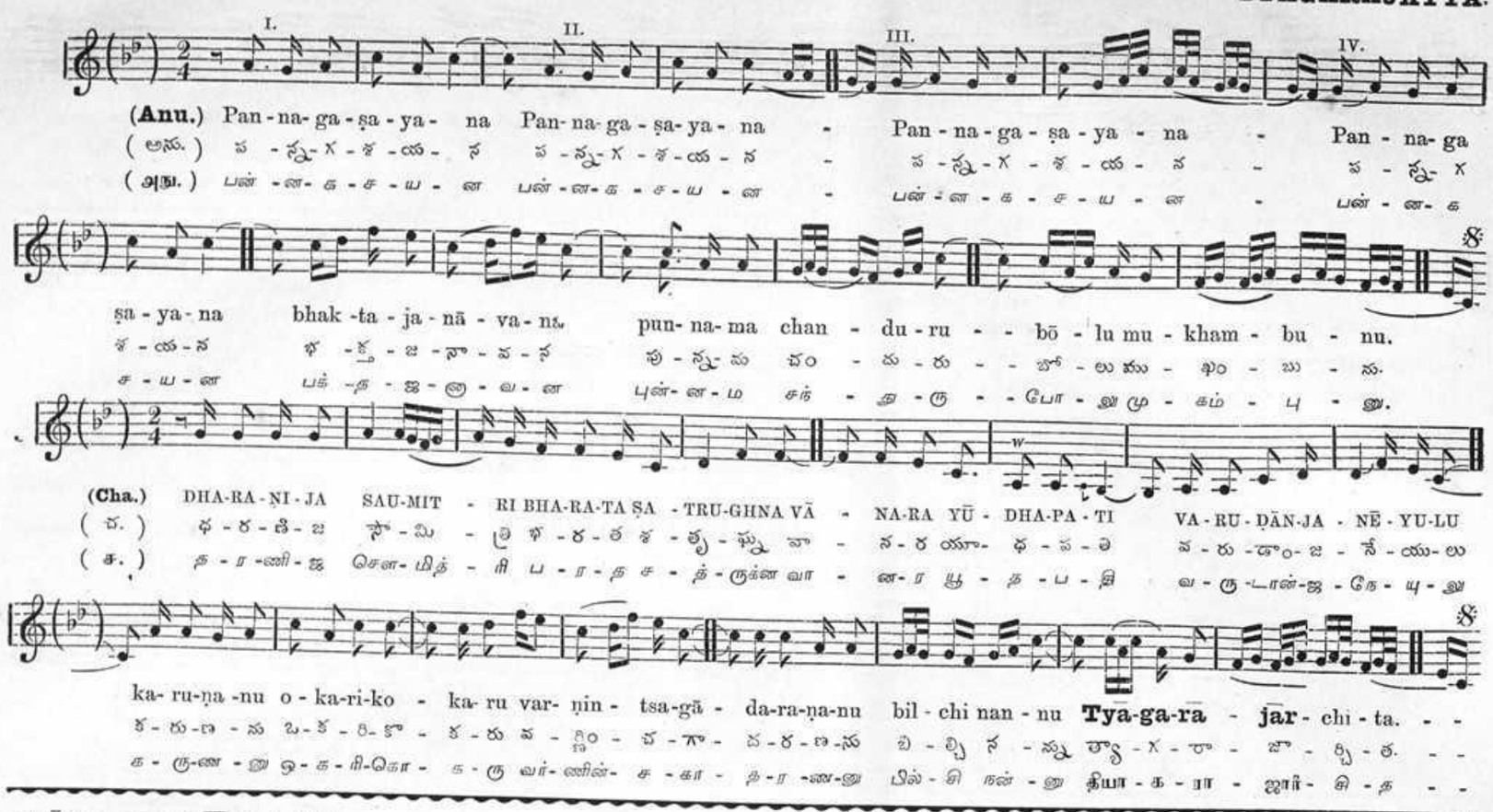
Style of execution. With longing and earnestness.

Note particularly that the **Si** (**B**) is entirely VARJA in this RĀGA, and the **Mi** (**E**) in the ascending scale. Note also the peculiar effects of omitting the **Re** (**D**) in the descending and taking it up only in the ascending scale.

కళావతి రాగములో నిషాదము వర్జము. ఆరోహణములో గాంధారము వర్జము. అవరోహణములో రిషభము వర్జము.

களாவதி இராகத்தில் நீஷாதம் வர்ஜம். ஆரோகணத்தில் காந்தாரம் வர்ஜம். அவரோகணத்தில் ரிஷபம் வர்ஜம்.

Ārō.
Avarō.
SA RA MA PA DHI SA. SA DHI PA MA GU SA RA SA.
స రమ పధి స. స ధి పమ గు స ర స.
ச ர ம ப தி ச. ச தி ப ம கு ச ர ச.
I.
(Pa.) En-na-ḍu zū-tu-nō i-na-ku-la
(ప.) ఎ-న్న-డు జూ-తు-నో ఇ-న-కు-ల
(ப.) எண்-ண-டு ஜூ-டு-னை யி-ன-கு-ல
II.
ti-la-ka - En-na-ḍu zū-tu-nō i-na-ku-la ti-la-ka - - En-na-ḍu zū-tu-nō
తి-ల-క - ఎ-న్న-డు జూ-తు-నో ఇ-న-కు-ల తి-ల-క - - ఎ-న్న-డు జూ-తు-నో
தி-ல-க - எண்-ண-டு ஜூ-டு-னை யி-ன-கு-ல தி-ல-க - - எண்-ண-டு ஜூ-டு-னை
III.
IV.
V.
- i-na-ku-la ti-la-ka - - ti-la-ka - En-na-ḍu zū-tu-nō i-na-ku-la
- ఇ-న-కు-ల తి-ల-క - - తి-ల-క - ఎ-న్న-డు జూ-తు-నో ఇ-న-కు-ల
- யி-ன-கு-ல தி-ல-க - - தி-ல-க - எண்-ண-டு ஜூ-டு-னை யி-ன-கு-ல
VI.
Fin.
- ti-la-ka - En-na-ḍu-zū-tu-nō i-na-ku-la ti-la-ka - En-na ḍu zū-tu-nō -
- తి-ల-క - ఎ-న్న-డు-జూ-తు-నో ఇ-న-కు-ల తి-ల-క - ఎ-న్న-డు జూ-తు-నో -
- தி-ல-க - எண்-ண-டு-ஜூ-டு-னை யி-ன-கு-ல தி-ல-க - எண்-ண-டு ஜூ-டு-னை -


I. II. III. IV.
(Anu.) Pan-na-ga-ṣa-ya-na Pan-na-ga-ṣa-ya-na - Pan-na-ga-ṣa-ya-na - Pan-na-ga
(అను.) ప-న్న-గ-శ-య-న ప-న్న-గ-శ-య-న - ప-న్న-గ-శ-య-న - ప-న్న-గ
(அநு.) பன்-ன-க-ச-ய-ன பன்-ன-க-ச-ய-ன - பன்-ன-க-ச-ய-ன - பன்-ன-க
ṣa-ya-na bhak-ta-ja-nā-va-nu pun-na-ma chan-du-ru - - bō-lu mu-kham-bu-nu.
శ-య-న భ-క్త-జ-నా-వ-ను పు-న్న-మ చం-డు-రు - - బో-లు ము-ఖం-బు-ను.
ச-ய-ன பக்-த-ஜ-ன-வ-ன புன்-ன-ம சந்-த-ரு - - போ-லு மு-கம்-பு-னு.
(Cha.) DHA-RA-ṆI-JA SAU-MIT-RI BHA-RA-TA ṢA-TRU-GHNA VĀ-NA-RA YŪ-DHA-PA-TI VA-RU-ḌĀN-JA-NĒ-YU-LU
(చ.) ధ-ర-ణి-జ సౌ-మి-త్రి భ-ర-త శ-త్రు-ఘ్న వా-న-ర యూ-ధ-ప-తి వ-రు-డాం-జ-నే-యు-లు
(శ.) த-ர-ணி-ஜ சௌ-மித்-ரி ப-ர-த ச-த்-ருக்ன வா-ன-ர யூ-த-ப-தி வ-రు-டான்-ஜ-நே-யு-லு
ka-ru-ṇa-nu o-ka-ri-ko - ka-ru var-ṇin-tsa-gā-da-ra-ṇa-nu bil-chi nan-nu **Tyā-ga-rā-jar-chi-ta.** - -
క-రు-ణ-ను ఒ-క-రి-కో - క-రు వ-ర్ణిం-చ-గా-ద-ర-ణ-ను చి-ల్చి న-న్ను త్యా-గ-రా-జా-ర్చి-త. - -
க-ரு-ண-னு ஒ-க-ரி-கொ - க-ரு வர்-ணின்-ச-கா-த-ர-ண-னு பில்-சி ந-ன்-னு தியா-க-ரா-ஜார்-சி-த - -

RĀGA—**KAḶĀVATI.**
రాగము—కళావతి.
ராகம்—களாவதி.

OKAPĀRI ZŪḌAGA.

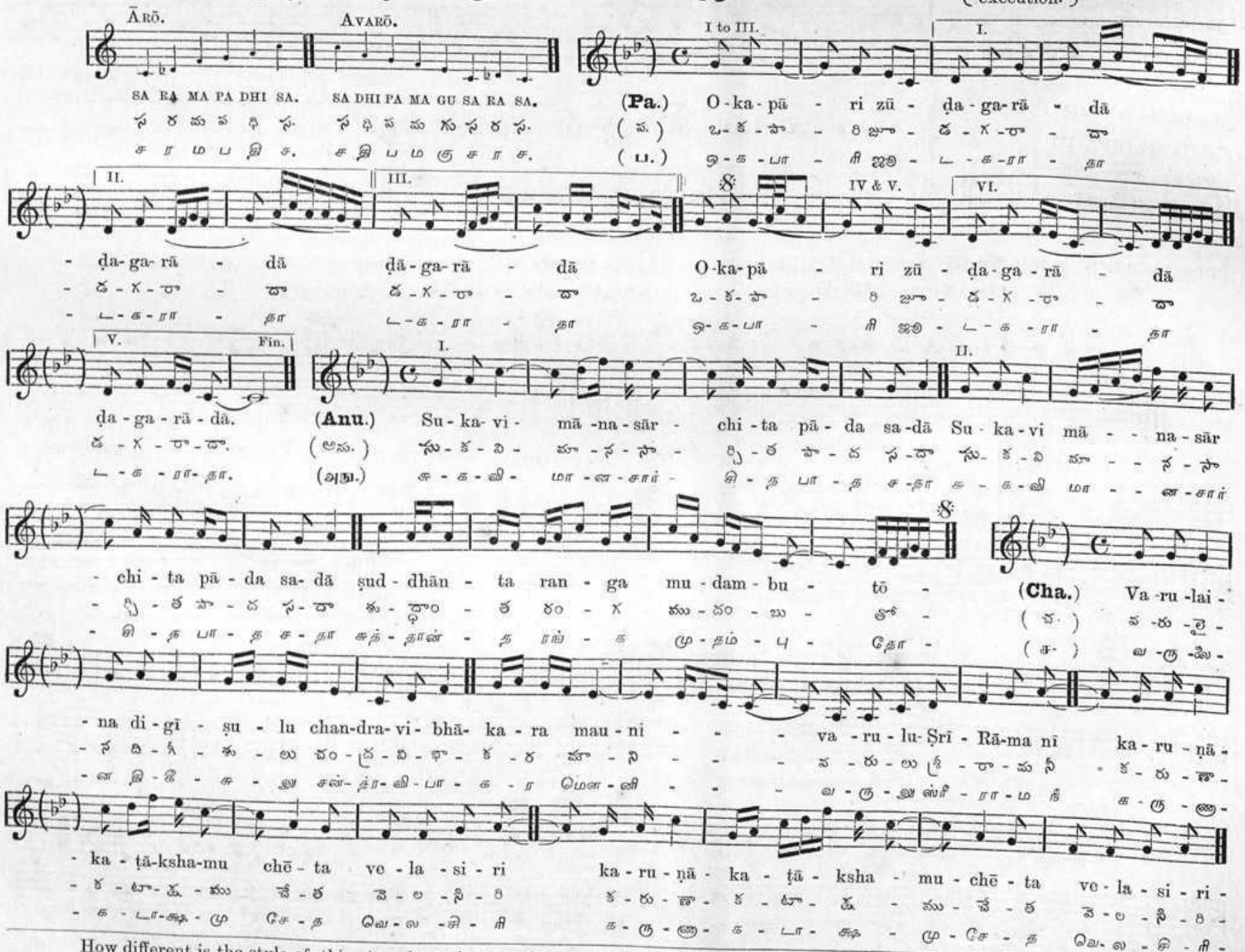
ఒక పారి జూడగ.

ஒகபாரி ஜூடக.

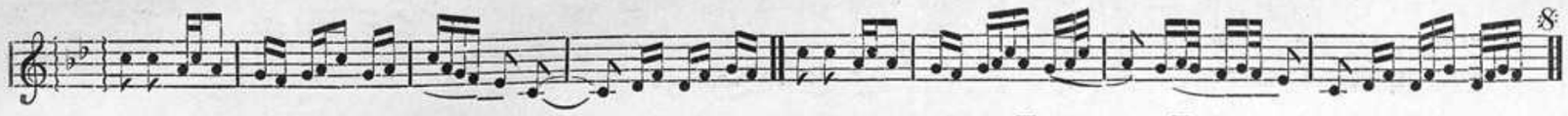
Count by crotchets. Met. ♩ = 144.

TĀḶA—Ā D I. (4 + 2 + 2 = 8 Crotchets.)
తాళము—ఆది.
தாளம்—ஆதி.

Style of execution. Vivace.


ĀRŌ. AVARŌ. I to III. I.
SA RA MA PA DHI SA. SA DHI PA MA GU SA RA SA.
(Pa.) O-ka-pā - ri zū - ḍa-ga-rā - dā
(ప.) ఒ-క-పా - రి జూ - డ-గ-రా - దా
(ப.) ஒ-க-பா - ரி ஜூ - ட-க-ரா - தா
II. III. IV & V. VI.
- ḍa-ga-rā - dā ḍā-ga-rā - dā O-ka-pā - ri zū - ḍa-ga-rā - dā
- డ-గ-రా - దా డా-గ-రా - దా ఒ-క-పా - రి జూ - డ-గ-రా - దా
- ட-க-ரா - தா டா-க-ரா - தா ஒ-க-பா - ரி ஜூ - ட-க-ரா - தா
V. Fin. I. II.
ḍa-ga-rā-dā. (Anu.) Su-ka-vi-mā-na-sār - chi-ta pā-da sa-dā Su-ka-vi mā - - na-sār
డ-గ-రా-దా. (అను.) సు-క-వి-మా-న-సా - ర్చి-త పా-ద స-దా సు-క-వి మా - - న-సా
ட-க-ரா-தா. (அநு.) சு-க-வி-மா-ன-சார் - சி-த பா-த ச-தா சு-க-வி மா - - ன-சார்
- chi-ta pā-da sa-dā ṣud-dhān-ta ran-ga mu-dam-bu - tō - (Cha.) Va-ru-lai -
- ర్చి-త పా-ద స-దా శు-ద్ధాం-త రం-గ ము-దం-బు - తో - (చ.) వ-రు-లై -
- சி-த பா-த ச-தா சுத்-தான்-த ரங்-க மு-தம்-பு - தோ - (శ.) ఐ-రు-லై -
- na di-gī - ṣu - lu chan-dra-vi-bhā-ka-ra mau-ni - - - va-ru-lu-Ṣrī-Rā-ma nī ka-ru-ṇā -
- న డి-గీ - శు - లు చం-ద్ర-వి-భా-క-ర మౌ-ని - - - వ-రు-లు శ్రీ-రా-ము నీ - క-రు-ణా -
- ன டி-கீ - சு - லு சன்-த்ர-வி-பா-க-ர மௌ-னி - - - வ-ரு-லு ஸ்ரீ-ரா-ம நீ க-ரு-ணா -
- ka-ṭā-ksha-mu chē-ta ve-la-si-ri ka-ru-ṇā-ka-ṭā-ksha-mu-chē-ta ve-la-si-ri -
- క-టా-క్ష-ము చే-త వె-ల-సి-రి క-రు-ణా-క-టా-క్ష-ము-చే-త వె-ల-సి-రి -
- க-டா-க்ஷ-மு சே-த வெ-ல-சி-ரி க-ரு-ணா-க-டா-க்ஷ-மு-சே-த வெ-ல-சி-ரி -

How different is the style of this piece from the preceding one, though both are composed in the same RĀGA, and have to move within the same limited sphere! This is one of the most admirable traits in the compositions of **Tyāgayya.** In the first piece, he accentuates the peculiarity of repeating **Sa, Ra, Sa** (**C, D, C**); in the second, he confines himself to the **Ma, Gu, Sa** (**F, E, C**) and the omission of the **Ni** (**B.**)



gā-na nan - nu **Tyā-ga - rā - - ja** - vi - nu - ta gā-na-nan - nu **Tyā - ga - rā - ja** - vi - nu - ta.
గా-న న - న్ను త్యా - గ - రా - - జ - వి - ను - త. గా-న-న - న్ను త్యా - గ - రా - జ - వి - ను - త.
கா-ன ந - ன் தியா - க - ரா - - ஜ - வி - னு - த. கா-ன-ந - ன் தியா - க - ரா - ஜ - வி - னு - த.

MĒḶA—SŪRYAKĀNTA **No. XVII.**
మేళము—సూర్యకాంత.
மேளம்—சூரியகாந்தம்.

RĀGA—**SŪRYAKĀNTA** (SAMPŪRṆA).
రాగము—సూర్యకాంత (సంపూర్ణం.)
ராகம்—சூரியகாந்தம் (சம்பூரணம்.)

TĀḶA—Ā D I. (4+2+2 =8 crotchets.)
తాళము—ఆ ది.
தாளம்—ஆதி.

ముద్దు మోము.

ముద్దు మోము.

முத்து மோமு.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. With joy, admiration and ecstasy.

SA RA GU MA PA DHI NU SA. SA NU DHI PA MA GU RA SA.
స రి గు మ ప ధి ను స. స ను ధి ప మ గు రి స.
ச ர கு ம ப தி னு ச. ச னு தி ப ம கு ர ச.

(**Pa.**) Mud-du-mō - mu yē - lā - gu che-
(ప.) ము - ద్దు -మో - ము ఏ - లా - గు చె -
(ப.) முத் -து -மோ - மு ஏ - லா - கு செ -

lan- ge - nō Mud-du-mō - mu yē - lā - gu che - lan - ge - nō Mud-du - mō - mu Mud-du - mō
లం- గె - నో ము -ద్దు - మో - ము ఏ - లా - గు చె - లం - గె - నో ము -ద్దు - మో - ము ము - ద్దు - మో
லங்-கெ - னே முத் -து-மோ - மு ஏ - லா - கு செ - லங் - கெ - னே முத் - து - மோ - மு முத் - து - மோ

mu - - Mud-du-mō - mu yē - lā - gu che - lan - ge - nō Mud-du-mō - mu yē - lā - gu che-
ము - - ము -ద్దు - మో - ము ఏ - లా - గు చె - లం - గె - నో ము -ద్దు - మో - ము ఏ - లా - గు చె -
மு - - முத் -து - மோ - மு ஏ - லா - கு செ - லங் - கெ - னே முத் -து -மோ - மு ஏ - லா - கு செ -

lan - ge - nō mu - nu - leṭ - lā ka - ni mō - hin - chi - rō Mud-du - mo - mu - -
లం - గె - నో ము - ను - లె - ట్లా క - ని మో - హిం - చి - రో ము -ద్దు - మో - ము - -
லங் - கெ - னே மு - னு - லெட் - லா க - னி மோ - ஹின் - சி - ரோ முத் -து -மோ - மு - -

(**Anu.**) Kad-da-nu - tsu-nu chi - ra - kā - la-mu hru-da - ya - mu ka - ra - gi ka - ra - gi nil - tsu hru-da-ya - mu
(అను.) క - ద్ద -ను - చు -ను చి - ర - కా - ల -ము హృ - ద - య - ము క - ర - గి క - ర - గి ని - ల్చు హృ -ద -య - ము
(அநு.) கத் - த் -னு - சு -னு சி - ர - கா - ல - மு ஹ்ரு -த் - ய - மு க - ர - கி க - ர - கி நில் - சு ஹ்ரு -த் - ய - மு

ka - ra - gi ka - ra - gi nil - tsu vā - ri ke - du - ṭa Rā - mu - ni. (**Cha.**) Ma - na - su nir - ma - la - ma - gu
క - ర - గి క - ర - గి ని - ల్చు వా - రి కె - డు - ట రా - ము - ని. (చ.) ము - న -సు ని - ర్మ - ల - ము - గు
க - ர - கி க - ர - கி நில் - சு வா - ரி கெ - டு - ட ரா - மு - னி. (ச.) ம - ன - சு நிர் - ம - ல - ம - கு

bhū - su - ra - kru - ta - mau- man - chi pū - jā - ppha - la - mō to - lu - ta - ṭi ta - pa - mō gha - na - ni - bha - dē - hu -
భూ - సు - ర - కృ - త - మా - మం - చి పూ - జా - ఫ - ల - మో తో - లు - త - టి త - ప - మో ఘ - న - ని - భ - దే - హు -
பூ - சு - ர - க்ரு - த - மௌ - மஞ் - சி பூ - ஜா - ப - ல - மோ தொ - ட் - த - டி த - ப - மோ க - ன - நி - ப - தே - ஹு -

ni ja - na - na - sva - bhā - vu - ni - dha - na - pa - ti - sa - khu - ḍai - na **Tyā - ga - rā - jar** - chi - tu - ni.
ని జ - న - న -స్వ - భా - వు - ని - ధ - న - ప - తి - స - ఖు - డై - న త్యా - గ - రా - జా - ర్చి - తు - ని.
நி ஜ - ன - ன -ஸ்வ - பா - வு - நி - த - ன - ப - தி - ச - கு - டை - ன தியா - க - ரா - ஜார் - சி - து - நி.

Note that only the D is flat in Mode No. XVII. Some singers incorrectly take the A also flat in this melody, as in mode No. XV.

MĒḶA—SŪRYAKĀNTA
మేళము—సూర్యకాంతము. **No. XVII.**
మేలం—சூரியகாந்தம்.

RĀGA—**SUPRADĪPAM.**
రాగము—సుప్రదీపము.
ராகம்—சுப்ரதீபம்.

TĀḶA—ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది.
தாளம்—ஆதி.

VARAṢIKHI VĀHANA.

వరశిఖివాహన.

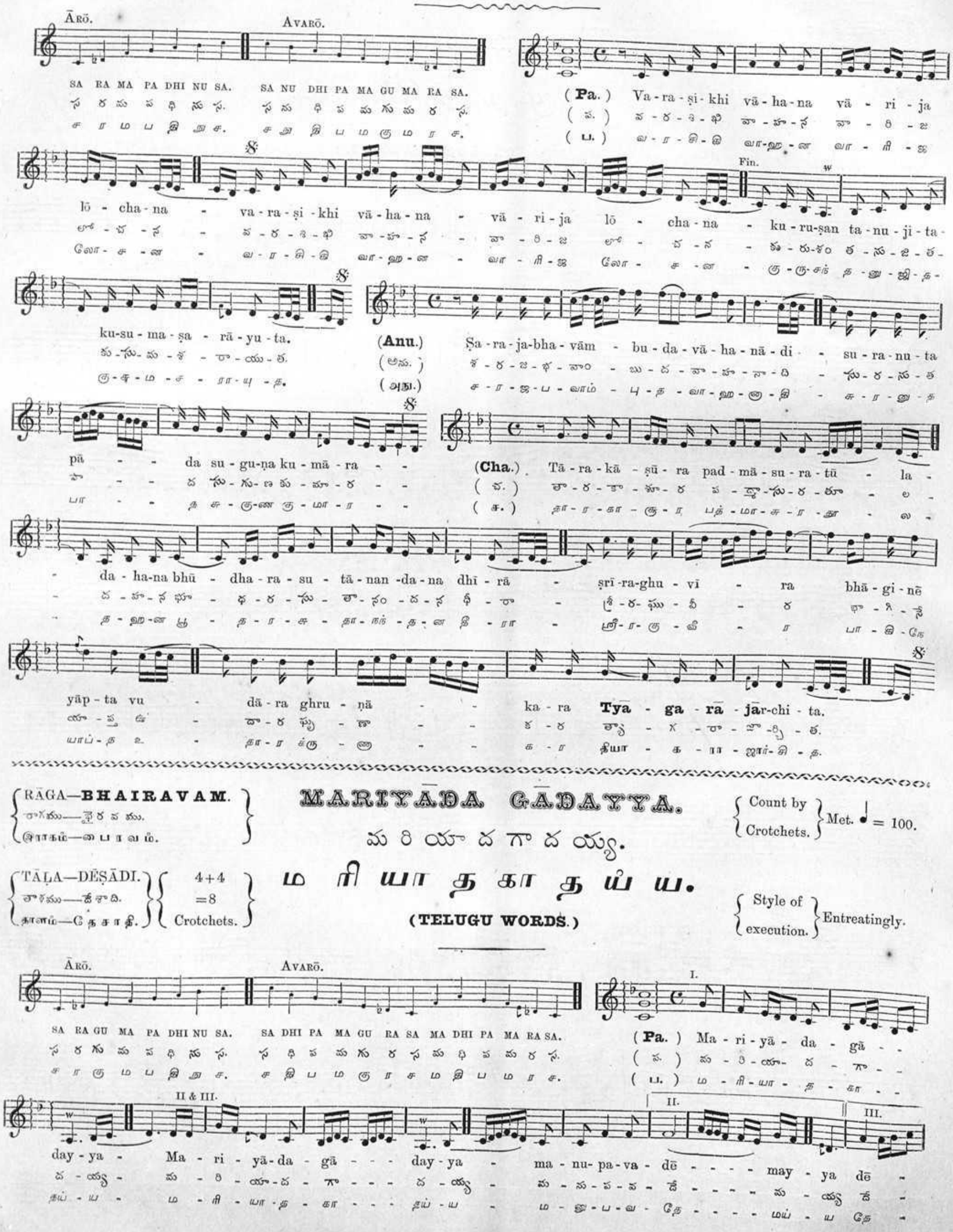
வரசிகி வாஹன.

(TELUGU WORDS.)

Music and words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Vivace.


Ārō. Avarō.
SA RA MA PA DHI NU SA. SA NU DHI PA MA GU MA RA SA.
స రమ పధి నిస. స నిధ పమ గుమ రస.
శ ర మ ప ధి ని శ. శ ని ధి ప మ గు మ ర శ.
(Pa.) Va-ra-ṣi-khi vā-ha-na vā-ri-ja
(ప.) వ-ర-శి-ఖి వా-హ-న వా-రి-జ
(ப.) வ-ர-சி-கி வா-ஹ-ன வ-ரி-ஜ
lō-cha-na - va-ra-ṣi-khi vā-ha-na - vā-ri-ja lō-cha-na - ku-ru-ṣan ta-nu-ji-ta-
లో-చ-న - వ-ర-శి-ఖి వా-హ-న - వా-రి-జ లో-చ-న - కు-రు-శం త-ను-జి-త-
லோ-ச-ன - வ-ர-சி-கி வா-ஹ-ன - வ-ரி-ஜ லோ-ச-ன - கு-ரு-சந் த-னு-ஜி-த-
ku-su-ma-ṣa-rā-yu-ta.
కు-సు-మ-శ-రా-యు-త.
கு-சு-ம-ச-ரா-யு-த.
(Anu.) Ṣa-ra-ja-bha-vām - bu-da-vā-ha-nā-di - su-ra-nu-ta
(అను.) శ-ర-జ-భ-వాం - బు-ద-వా-హ-నా-ది - సు-ర-సు-త
(அநு.) ச-ர-ஜ-ப-வாம் - பு-த-வா-ஹ-ன-தி - சு-ர-னு-த
pā - da su-gu-ṇa ku-mā-ra -
పా - ద సు-గు-ణ కు-మా-ర -
பா - த சு-குண கு-மா-ர -
(Cha.) Tā-ra-kā-ṣū-ra pad-mā-su-ra-tū - la -
(చ.) తా-ర-కా-శూ-ర ప-ద్మా-సు-ర-తూ - ల -
(ச.) தா-ர-கா-சூ-ர பத்-மா-சு-ர-தூ - ல -
da-ha-na bhū - dha-ra-su-tā-nan-da-na dhī-rā - ṣrī-ra-ghu-vī - ra bhā-gi-nē
ద-హ-న భూ - ధ-ర-సు-తా-నం-ద-న ధీ-రా - శ్రీ-ర-ఘు-వీ - ర భా-గి-నే
த-ஹ-ன பூ - த-ர-சு-தா-நந்-த-ன தீ-ரா - ஸ்ரீ-ர-கு-வீ - ர பா-கி-நே
yāp-ta vu - dā-ra ghru-ṇā - - ka-ra Tyā-ga-rā-jār-chi-ta.
యా-ప్త వు - దా-ర ఘృ-ణా - - క-ర త్యా-గ-రా-జా-ర్చి-త.
யாப்-த உ - தா-ர க்ரு-ண - - க-ர தியா-க-ரா-ஜார்-சி-த.

RĀGA—**BHAIRAVAM.**
రాగము—భైరవము.
ராகம்—பைரவம்.

TĀḶA—DĒṢĀDI. 4+4 =8 Crotchets.
తాళము—దేశాది.
தாளம்—தேசாதி.

MARIYĀDA GĀDAYYA.

మరియాదగాదయ్య.

மரியாதகாதய்ய.

(TELUGU WORDS.)

Count by Crotchets. Met. ♩ = 100.

Style of execution. Entreatingly.

Ārō. Avarō.
SA RA GU MA PA DHI NU SA. SA DHI PA MA GU RA SA MA DHI PA MA RA SA.
స రగు మ పధి నుస. స ధిప మగు రస మధిప మరస.
శ రగు మ పధి నుశ. శ ధిప మగు రశ మధిప మరశ.
(Pa.) Ma-ri-yā-da-gā - -
(ప.) మ-రి-యా-ద-గా - -
(ப.) ம-ரி-யா-த-கா - -
day-ya - Ma-ri-yā-da-gā - - - day-ya - ma-nu-pa-va-dē - - - - may-ya dē -
ద-య్య - మ-రి-యా-ద-గా - - - ద-య్య - మ-ను-ప-వ-డే - - - - మ-య్య డే -
தய்-ய - ம-ரி-யா-த-கா - - - தய்-ய - ம-னு-ப-வ-தே - - - - மய்-ய தே -

MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ. **No. XXII.**
மேளம்—கரகரபிரியை.

RĀGA—Do. (**SAMPŪRṆA.**)
రాగము—Do. (సంపూర్ణము.)
ராகம்—Do. (சம்பூரணம்.)

TĀḶA—ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది. 4+2+2 =8 Crotchets.
தாளம்—ஆதி. 4+2+2 =8 Crotchets.

CHĒTULĀRA ṢRUNGĀRAMU.

చేతులార శృంగారము.

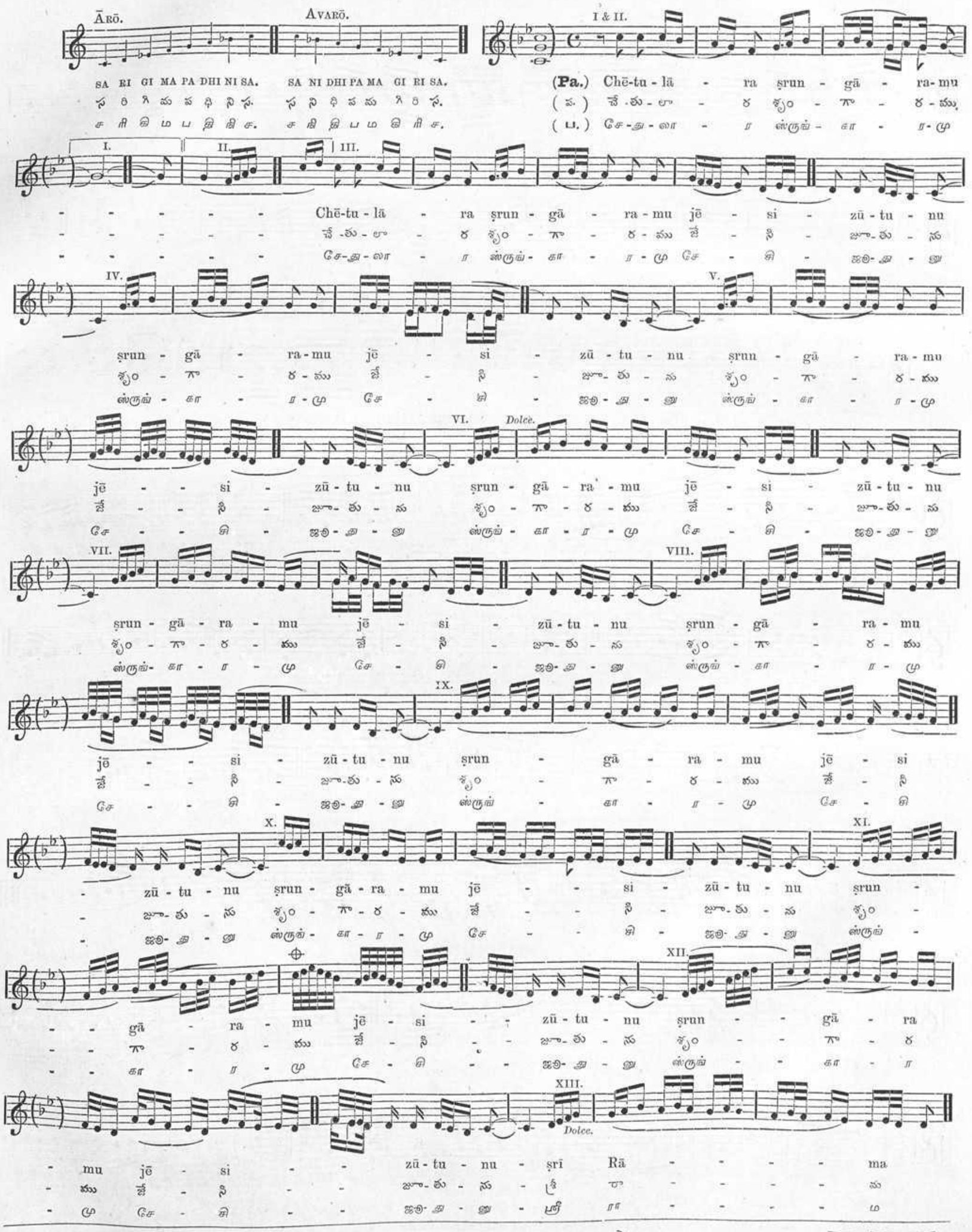
சேதுலார ஸ்ருங்காரமு.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

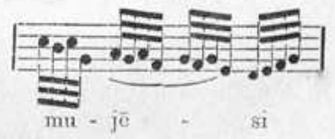
Count by crotchets. Met. ♩ =144.

Style of execution. Devoutly and Sweetly.


Ārō. Avarō. I & II.
SA RI GI MA PA DHI NI SA. SA NI DHI PA MA GI RI SA.
(Pa.) Chē-tu-lā - ra ṣrun - gā - ra-mu
(ప.) చే-తు-లా - ర శృం - గా - ర-ము
(ப.) சே-து-லா - ர ஸ்ருங் - கா - ர-மு
I. II. III.
- - - - - Chē-tu-lā - ra ṣrun - gā - ra-mu jē - si - zū-tu-nu
చే-తు-లా - ర శృం - గా - ర-ము జే - సి - జూ-తు-ను
சே-து-லா - ர ஸ்ருங் - கா - ர-மு சே - சி - ஜூ-து-னு
IV. V.
ṣrun - gā - ra-mu jē - si - zū-tu-nu ṣrun - gā - ra-mu
శృం - గా - ర-ము జే - సి - జూ-తు-ను శృం - గా - ర-ము
ஸ்ருங் - கா - ர-மு சே - சி - ஜூ-து-னு ஸ்ருங் - கா - ர-மு
VI. Dolce.
jē - si - zū-tu-nu ṣrun - gā - ra-mu jē - si - zū-tu-nu
జే - సి - జూ-తు-ను శృం - గా - ర-ము జే - సి - జూ-తు-ను
சே - சி - ஜூ-து-னு ஸ்ருங் - கா - ர-மு சே - சி - ஜூ-து-னு
VII. VIII.
ṣrun - gā - ra - mu jē - si - zū-tu-nu ṣrun - gā - ra - mu
శృం - గా - ర - ము జే - సి - జూ-తు-ను శృం - గా - ర - ము
ஸ்ருங் - கா - ர - மு சே - சி - ஜூ-து-னு ஸ்ருங் - கா - ர - மு
IX.
jē - si - zū-tu-nu ṣrun - gā - ra - mu jē - si
జే - సి - జూ-తు-ను శృం - గా - ర - ము జే - సి
சே - சி - ஜூ-து-னு ஸ்ருங் - கா - ர - மு சே - சி
X. XI.
- zū-tu-nu ṣrun - gā-ra - mu jē - - si - zū-tu-nu ṣrun -
- జూ-తు-ను శృం - గా-ర - ము జే - - సి - జూ-తు-ను శృం -
- ஜூ-து-னு ஸ்ருங் - கா - ர - மு சே - - சி - ஜூ-து-னு ஸ்ருங் -
XII.
- - gā - ra - mu jē - si - - zū-tu-nu ṣrun - - gā - ra
- - గా - ర - ము జే - సి - - జూ-తు-ను శృం - - గా - ర
- - கா - ர - மு சே - சி - - ஜூ-து-னு ஸ்ருங் - - கா - ர
XIII. Dolce.
- mu jē - si - - zū-tu-nu - ṣrī Rā - - - - ma
- ము జే - సి - - జూ-తు-ను - శ్రీ రా - - - - మ
- மு சே - சி - - ஜூ-து-னு - ஸ்ரீ ரா - - - - ம

Note—Most singers imagine that this melody belongs to Mode No. XX, NAṬṬHA BHAIRAVI and often introduce the A flat, while singing it: but this is wrong.

⊕ or thus



Fin. or Fin.

- - Rā - - ma
- - రా - - మ
- - ரா - - ம

I.

(**Anu.**) Sē - tu - ban - dha - na -
(అను.) సే - తు - బం - ధ - న -
(அநு.) சே - து - பந் - த - ன -

II. III.

- su - ra - pa - ti - sē - tu - ban - dha na - su - ra - pa - ti - sa ra - sē - tu - ban
- సు - ర - ప - తి - సే - తు - బం - ధ న - సు - ర - ప - తి - స ర - సే - తు - బం
- சு - ர - ப - தி - சே - து - பந் - த ன - சு - ர - ப - தி - ச ர - சே - து - பந்

- - dha - na - - - su - ra - pa - ti - - sa - ra - si - ru - - ha bha-vā
- - ధ - న - - - సు - ర - ప - తి - - స - ర - సీ - రు - - హ భ - వా
- - த - ண - - - சு - ர - ப - தி - - ச - ர - சீ - ரு - - ஹ ப -வா

- - du - lu po - ga - ḍa - nā - sī - ru - ha bha - vā - du - lu po - ga - ḍa nā - - -
- - దు - లు పొ - గ - డ - నా - సీ - రు - హ భ - వా - రు - లు పొ - గ - డ నా - - -
- - து - லு பொ - க - ட - நா - சீ - ரு - ஹ ப -வா - து - லு பொ - க - ட ன - - -

I to III. I. II.

(**Cha.**) Me - ru - gu - ban - gā - ran - de - lu beṭ - - ṭi - ran - de - lu
(చ.) మె - రు - గు - బం - గా - రం - దె - లు బె - - టి - రం - దె - లు
(ச.) மெ - ரு - கு - பங் - கா - ரந் - தெ - லு பெட் - - டி - ரந் - தெ - லு

III. IV & V.

beṭ - - ṭi - - - ran - de - lu beṭ - ṭi Mē - ṭi - yau sa - ri - ga
బె - - టి - - - రం - దె - లు బె - టి మే - టి - యౌ స - రి - గ
பெட் - - டி - - - ரந் - தெ - லு பெட் - டி மே - டி - யௌ ச - ரி - க

IV. V. VI.

val - va - lu gaṭ - ṭi - - Mē - ṭi - yau sa - ri - ga val-va - lu gaṭ - ṭi -
వ - ల్వ - లు గ - టి - - మే - టి - యౌ స - రి - గ వ -ల్వ - లు గ - టి -
வல் - வ - லு கட் - டி - - மே - டி - யௌ ச - ரி - க வல்-வ - லு கட் - டி -

VII. VIII.

Mē - ṭi - yau - sa - ri - ga - val-va - lu - gaṭ - ṭi - - Mē-ṭi - yau - - sa - ri - ga
మే - టి - యౌ - స - రి - గ - వ -ల్వ - లు - గ - టి - - మే -టి - యౌ - - స - రి - గ
மே - டி - யௌ - ச - ரி - க - வல்-வ - லு - கட் - டி - - மே-டி - யௌ - - ச - ரி - க

IX.

val- va - lu gaṭ - - ṭi - Mē - ṭi - yau - sa - ri - ga - val- va - lu - gaṭ - - ṭi
వ - ల్వ - లు గ - - టి - మే - టి - యౌ - స - రి - గ - వ - ల్వ - లు - గ - - టి
வல்- வ - லு கட் - - டி - மே - டி -யௌ - ச - ரி - க - வல்- வ - லு - கட் - - டி

Su - ra - ta - ra - su-ma-mu-la - ṣi - kha-niṇ-ḍa - zuṭ - ṭi - sun-da-ra - ma - gu - mō - mu - nu mud-du
సు - ర - త - ర - సు-మ -ము -ల - శి - ఖ - నిం-డ - జు - టి - సుం-ద-ర - మ - గు - మో - ము - ను ము - ద్దు
சு - ர - த - ர - சு - ம -மு-ல - சி - க -ணிண்-ட - ஜுட் - டி - சுந்-த - ர - ம - கு - மோ - மு - னு முத்-து

beṭ - ṭi sun-da-ra - ma - gu - mō - mu - nu mud-du - beṭ - ṭi - - or su-ra - ta-ra - su - ma-mu - la
బె - టి సుం-ద-ర - మ - గు - మో - ము - ను ము - ద్దు - బె - టి - - సు-ర - త-ర - సు- మ -ము - ల
பெட் - டி சுந்-த - ர - ம - கு - மோ - மு - னு முத்-து - பெட்- டி - - சு - ர - த- ர - சு - ம - மு - ல

చ. 3. మొలను కుందనపు గెజ్జులుగూర్చి । మువ్వుగా నుమట లిలకముదీర్చి । అలకలపై రవిరాకయుజొర్చి । అందమైన నిన్నురమునజేర్చి ॥

3. ఆణిముత్యాల కొండెవేసి । హుపుగుగావరిమళి గంధముబూసి । వాణిగురటిచే విసరగా వాఁ । వాఁ యనుచు త్యాగరాజనుత అన్నిరోసి ॥

N.B.—Variations VI to IX in the CHARANA are sung for the second and third stanzas.

MĒḶA—MĒCHAKALYĀṆI.
మేళము—మేచకల్యాణి. **No. LXV.**
மேளம்—மேச கலியாணி.

RĀGA—**KALYĀṆI** (SAMPŪRṆA.)
రాగము—కల్యాణి (సంపూర్ణము.)
ராகம்—கலியாணி (சம்பூரணம்.)

TĀḶA—Ā D I.
తాళము—ఆది.
தாளம்—ஆதி.

4+2+2 =8 Crotchets.

KĀRU VĒḶPULU.

కారు వేల్పులు.

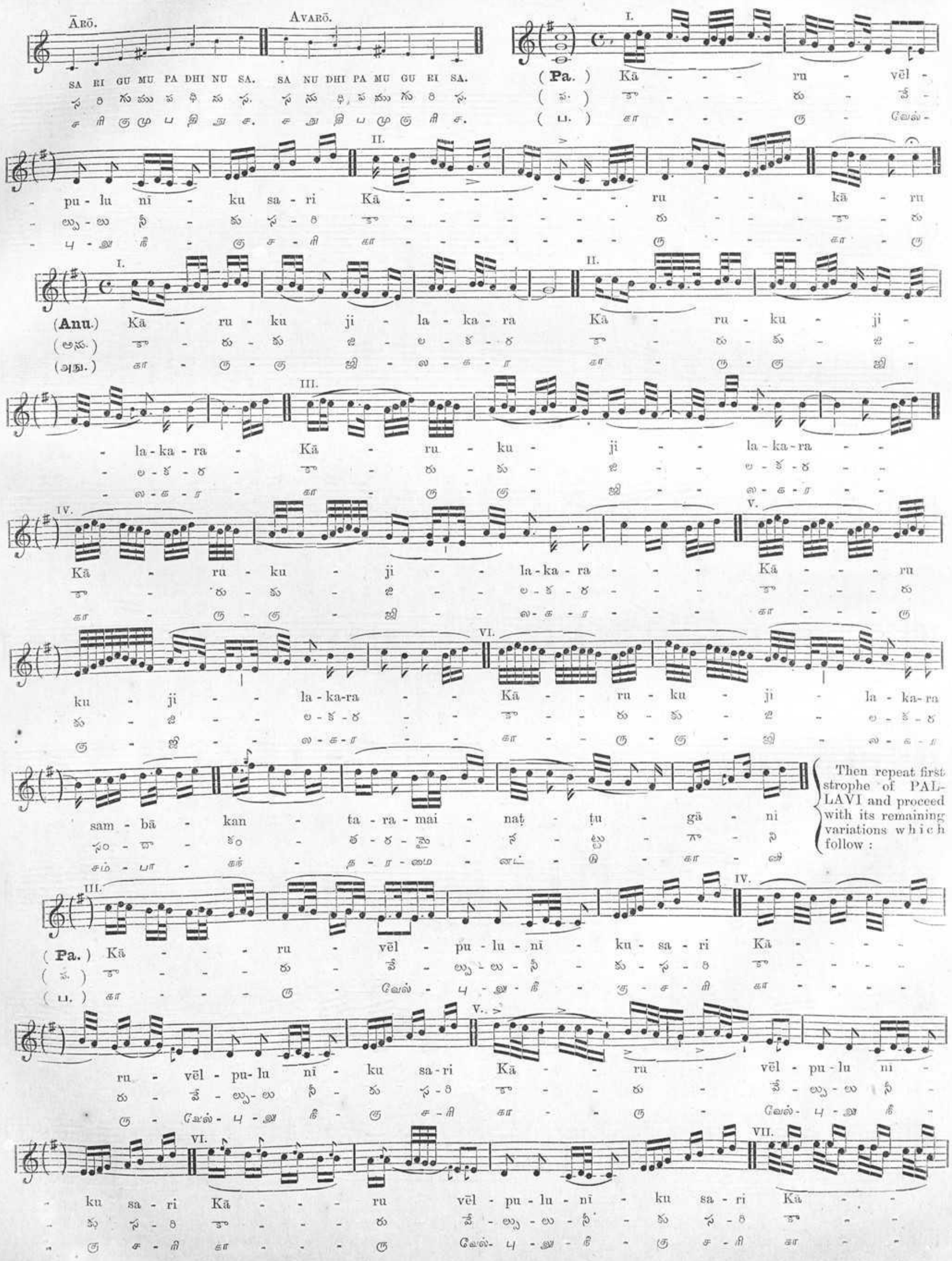
காரு வேல்புலு.

(TELUGU WORDS.)

Music & words by **Tyagarajayya.**

Count by quavers. Met. ♪ =144.

Style of execution. Energico e vivacissimo.


Ārō. Avarō.
SA RI GU MU PA DHI NU SA. SA NU DHI PA MU GU RI SA.
స రి గు ము ప ధి ను స. స ను ధి ప ము గు రి స.
ச ரி கு மு ப தி நு ச. ச நு தி ப மு கு ரி ச.
I. II. III. IV. V. VI. VII.
(Pa.) Kā - - - ru - vēl - pu - lu - nī - ku - sa - ri Kā - - - ru - kā - ru
(ప.) కా - - - రు - వే - ల్పు - లు - నీ - కు - స - రి కా - - - రు - కా - రు
(ப.) கா - - - ரு - வேல் - பு - லு - நீ - கு - ச - ரி கா - - - ரு - கா - ரு
(Anu.) Kā - ru - ku ji - la - ka - ra Kā - ru - ku - ji - la - ka - ra - Kā - ru - ku - ji - la - ka - ra - Kā - ru - ku - ji - la - ka - ra Kā - ru - ku - ji - la - ka - ra Kā - ru
(అను.) కా - రు - కు జి - ల - క - ర కా - రు - కు - జి - ల - క - ర - కా - రు - కు - జి - ల - క - ర - కా - రు - కు - జి - ల - క - ర కా - రు - కు - జి - ల - క - ర కా - రు
(அநு.) கா - ரு - கு ஜி - ல - க - ர கா - ரு - கு - ஜி - ல - க - ர - கா - ரு - கு - ஜி - ல - க - ர - கா - ரு - கு - ஜி - ல - க - ர கா - ரு - கு - ஜி - ல - க - ர கா - ரு
sam - bā - kan - ta - ra - mai - naṭ - ṭu - gā - ni
సం - బా - కం - త - ర - మై - నట్ - టు - గా - ని
சம் - பா - கந் - த - ர - மை - னட் - டு - கா - னி

Then repeat first strophe of PALLAVI and proceed with its remaining variations which follow :

VIII.

ru vēl - pu - lu nī - ku sa - ri Kā - - - ru - vēl - pu - lu nī -
రు వే - ల్పు - లు నీ - కు స - రి కా - - - రు - వే - ల్పు - లు నీ -
ரு வேல் - பு - லு நீ - கு ச - ரி கா - - - ரு - வேல் - பு - லு நீ -

IX.

- ku sa - ri Kā - - - - - ru - vēl - pu - lu nī - ku sa - ri
- కు స - రి కా - - - - - రు - వే - ల్పు - లు నీ - కు స - రి
- கு ச - ரி கா - - - - - ரு - வேல் - பு - லு நீ - கு ச - ரி

X.

Kā - - - - - ru - vēl - pu - lu nī - ku sa - ri - Kā - - -
కా - - - - - రు - వే - ల్పు - లు నీ - కు స - రి - కా - - -
கா - - - - - ரு - வேல் - பு - லு நீ - கு ச - ரி - கா - - -

XI.

XII.

ru - vēl - pu - lu nī - ku sa - ri Kā - - ru - - - vēl -
రు - వే - ల్పు - లు నీ - కు స - రి కా - - రు - - - వే -
ரு - வேல் - பு - லு நீ - கு ச - ரி கா - - ரு - - - வேல் -

XIII.

- pu - lu nī - - ku sa - ri Kā - - ru - - vēl - pu - lu nī - ku sa - ri
- ల్పు - లు నీ - - కు స - రి కా - - రు - - వే - ల్పు - లు నీ - కు స - రి
- பு - லு நீ - - கு ச - ரி கா - - ரு - - வேல் - பு - லு நீ - கு ச - ரி

XIV.

Kā - - - ru - vēl - pu - lu nī - ku sa - ri Kā - ru - vēl
కా - - - రు - వే - ల్పు - లు నీ - కు స - రి కా - రు - వే
கா - - - ரு - வேல் - பு - லு நீ - கு ச - ரி கா - ரு - வேல்

Fin.

pu - lu nī - ku sa - ri Kā - ru. (**Cha.**) Dī - - - va - ṭi - -
ల్పు - లు నీ - కు స - రి కా - రు. (చ.) వీ - - - వ - టి - -
பு - லு நீ - கு ச - ரி கா - ரு. (ச.) தீ - - - வ - டி - -

I.

II.

ki - - Dī - pa - mu - la - rī - ti Dī - - pa - - - mu
కి - - వీ - ప - ము - ల - రీ - తి వీ - - ప - - - ము
கி - - தீ - ப - மு - ல - ரீ - தி தீ - - ப - - - மு

III.

la - rī - - - - ti - Dī - - - pa - - mu - la - - rī - ti
ల - రీ - - - - తి - వీ - - - ప - - ము - ల - - రీ - తి
ல - ரீ - - - - தி - தீ - - - ப - - மு - ல - - ரீ - தி

IV.

Dī - - pa - mu - la - - rī - - - - ti Kā - vē - -
వీ - - ప - ము - ల - - రీ - - - - తి కా - వే - -
தீ - - ப - மு - ல - - ரீ - - - - தி கா - வே - -

V.

VI.

ṭi - - - - - - ki Kā - vē - - - ṭi - - - ki
టి - - - - - - కి కా - వే - - - టి - - - కి
டி - - - - - - கி கா - வே - - - டி - - - கி

MĒḶA—KĪRAVĀṆI. **No. XXI.**
మేళము—కీ ర వా ణి.
மேளம்—கீ ர வா ணி.

RĀGA—**KĪRAVĀṆI** (SAMPŪRṆA.)
రాగము—కీరవాణి (సంపూర్ణం)
ராகம்—கீ ர வா ணி (சம் பூ ர ணம்.)

TĀḶA—Ā D I. 4+2+2 =8 Crotchets
తాళము—ఆ ది. 4+2+2 =8 Crotchets
தாளம்—ஆ தி. 4+2+2 =8 Crotchets

I. B.

కలికియుండెడో.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Dolcissimo.

Ārō. Avarō.

SA RI GI MA PA DHA NU SA. SA NU DHA PA MA GI RI SA.
స రి గి మ ప ధ ను స. స ను ధ ప మ గి రి స.
ச ரி கி ம ப த நு ச. ச நு த ப ம கி ரி ச.

I. (Pa.) Ka-li-gi-yuṇ-ṭē-ka-dā-kal-gu-nu
(ప.) క-లి-గి-యుం-టే-క-దా-క-ల్గు
(ப.) க-லி-கி-யுண்-டே-க-தா-கல்-கு

II. - Ka-li-gi-yuṇ-ṭē-ka-dā-kal-gu-nu
- క-లి-గి-యుం-టే-క-దా-క-ల్గు-ను
- க-லி-கி-யுண்-டே-க-தா-கல்-கு-னு

III. Ka-li-gi-yuṇ-ṭē-ka-dā-kal-gu-nu
క-లి-గి-యుం-టే-క-దా-క-ల్గు-ను
க-லி-கி-யுண்-டே-க-தா-கல்-கு-னு

IV. Dolce. - kā-mi-ta-ppha-la-dā - - ya-ka
- కా-మి-త-ఫ-ల-దా - - య-క
- கா-மி-த-ப-ல-தா - - ய-க

V. kā-mi-ta-ppha-la-dā - - - ya-ka
కా-మి-త-ఫ-ల-దా - - - య-క
கா-மி-த-ப-ல-தா - - - ய-க

VI. - kā-mi-ta-ppha-la-dā - - ya-ka
- కా-మి-త-ఫ-ల-దా - - య-క
- கா-மி-த-ப-ல-தா - - ய-க

VII. Ka-li-gi-yuṇ-ṭē-ka-dā - - kal-gu-nu
క-లి-గి-యుం-టే-క-దా - - క-ల్గు-ను
க-லி-கி-யுண்-டே-க-தா - - கல்-கு-னு

VIII. - kā-mi-ta-ppha-la-dā - ya-ka - - - Ka-li-gi-yuṇ-ṭē-ka-dā - kal-gu-nu
- కా-మి-త-ఫ-ల-దా - య-క - - - క-లి-గి-యుం-టే-క-దా - క-ల్గు-ను
- கா-மி-த-ப-ல-தா - ய-க - - - க-லி-கி-யுண்-டே-க-தா - கல்-கு-னு

Fin. - kā-mi-ta-ppha-la-dā - - ya-ka - - - { Repeat here I or II & finish. } nu - -
- కా-మి-త-ఫ-ల-దా - - య-క - - - సు - -
- கா-மி-த-ப-ல-தா - - ய-க - - - னு - -

I & II. I. II.

(Anu.) Ka-li-ni yin-gi-ta-me-ru-ga-ka nin-nā-ḍu-koṇ-ṭi nā-ḍu-koṇ-ṭi tsa-la-mu chē-ya-ka
(అను.) క-లి-ని యిం-గి-త-మె-రు-గ-క నిన్-నా-డు-కొం-టి నా-డు-కొం-టి చ-ల-ము చే-య-క
(அநு.) க-லி-னி யிங்-கி-த-மெ-ரு-க-க நின்-னா-டு-கொண்டி நா-டு-கொண்டி ச-ல-மு சே-ய-க

- ta-la-nu tsak-ka-ni tsa-la-mu chē-ya-ka nā - ta-la-nu tsak-ka-ni-vrā-ta - -
- త-ల-ను చ-క్క-ని చ-ల-ము చే-య-క నా - త-ల-ను చ-క్క-ని-వ్రా-త - -
- த-ல-னு சக்-க-னி ச-ல-மு சே-ய-க நா - த-ல-னு சக்-க-னி-வ்ரா-த - -

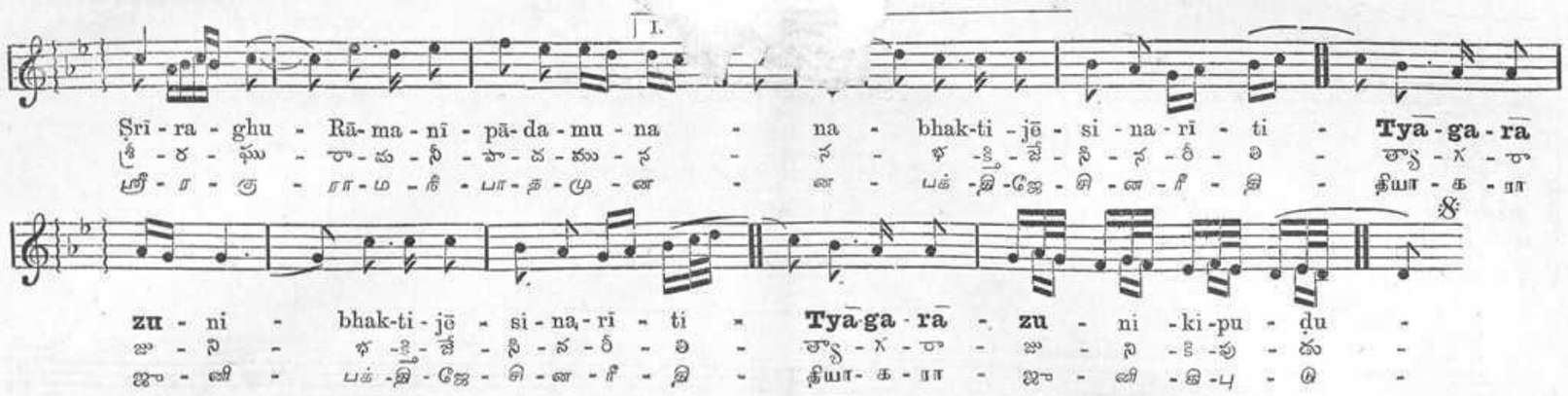
I. II.

(Cha.) Bhā-ga-va-tāg - - - rē - sa-ru-la-gu NĀ-RA-DA Bhā-ga-va-tāg
(చ.) భా-గ-వ-తా - - - రే - స-రు-ల-గు నా-ర-ద భా-గ-వ-తా
(க.) பா-க-வ-தாக் - - - ரே - ச-ரு-ல-கு நா-ர-த பா-க-வ-தாக்

sa-ru-la-gu NĀ - RA - DA PRAH-LĀ-DA PA-RĀ - ṢA-RA RĀ-MA DĀ - SU - LU
స-రు-ల-గు నా - ర - ద ప్ర-హ్లా-ద ప-రా - ష-ర రా-ము దా - సు - లు
ப்ரஹ்-லா-த பர-ர - ச-ர ரா-ம தா - சு - லு

MĒḶA No. XXI is the most modern and the most approved of the various forms of the European Minor Mode, and is desi
Harmonic Minor scale. It practically explodes the theory that the *Diatonic* scale should not contain larger intervals than a *full tone* a
homage to the time-honored Indian usage of introducing 3 or more semitones as a legitimate interval in the scale. The other forms of the
Minor mode, are represented by MĒḶAS, No. XX NAṬṬHA BHAIRAVI (*Æolian minor*); No. XXIII GAURĪ MANŌHARI (*Melo
and a combination of MĒḶA XXIII for the ĀRŌHAṆA and XX for the AVARŌHAṆA, which is justly called the *Arbitrary minor s*
scientific recognition given to each and every one of these scales, in its proper place, prove, the absolute perfection and thoroughn
ancient Indian system; and yet how ignominiously has it been ignored hitherto?

The above melody is the only one of its kind in the KARTA RĀGA!



RĀGA—**KIRAṆĀVALI.** (**VARJA.**)
రాగము—కిరణావళి.
இராகம்—கிரணவளி.

TĀḶA—ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది.
தாளம்—ஆதி.

PARĀKUṆĪKĒLARĀ.

పరాకునీకేలరా.

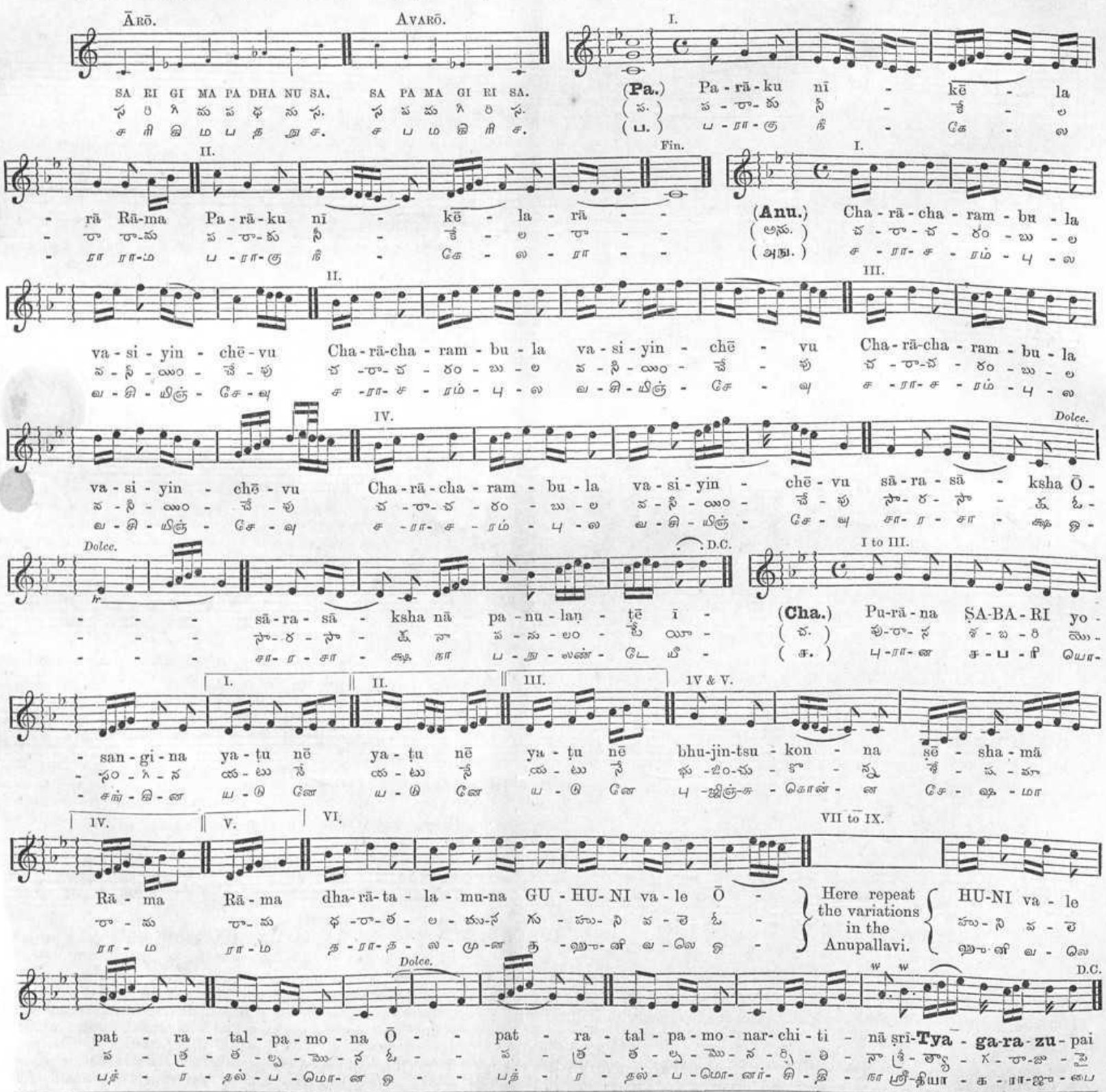
பராகுநீகேலரா.

(**TELUGU WORDS.**)

Count by quavers. Met. ♩=144.

Style of execution. Soavissimo.

Note particularly that the **A** and **B** (**La** and **Si**) are VARJA in the descending scale of this JANYA RĀGA.
కిరణావళి రాగమునందు అవరోహణములో నిషాదము, ధైవతము వర్జము—கிரணவளி இராகத்தின் அவரோகணத்தில் நிஷாதம், தைவதம் வர்ஜம்.


Ārō. SA RI GI MA PA DHA NU SA.
Avarō. SA PA MA GI RI SA.
I. (Pa.) Pa - rā - ku nī - kē - la
II. - rā Rā-ma Pa - rā - ku nī - kē - la - rā - -
va - si - yin - chē - vu Cha - rā-cha - ram - bu - la va - si - yin - chē - vu Cha - rā-cha - ram - bu - la
III. (Anu.) Cha - rā - cha - ram - bu - la
IV. va - si - yin - chē - vu Cha - rā - cha - ram - bu - la va - si - yin - chē - vu sā - ra - sā - ksha Ō -
Dolce. sā - ra - sā - ksha nā pa - nu - laṇ - ṭē ī -
D.C.
I to III. (Cha.) Pu - rā - na ṢA-BA - RI yo -
I. san - gi - na ya - ṭu nē
II. ya - ṭu nē
III. ya - ṭu nē
IV & V. bhu-jin-tsu - kon - na ṣē - sha - mā
IV. Rā - ma Rā - ma
V. dha - rā - ta - la - mu - na GU - HU - NI va - le Ō -
VI. pat - ra - tal - pa - mo - na Ō - - pat - ra - tal - pa - mo - nar - chi - ti - nā śrī-Tyā - ga - ra - zu - pai
VII to IX. Here repeat the variations in the Anupallavi. HU-NI va - le

This piece is an exquisite little gem which does full justice to the derivative RĀGA, KIRAṆĀVALI, in which it is composed, and brings out prominently the beauty of the A flat and B natural in the ascending scale. Europeans accustomed to the sharpening of the sixth in the Minor Mode, should carefully avoid it, while handling these enchanting melodies in MĒḶA No. XXI.

VII. VIII.

Kā - - - vē - - - - - - - - - - - ṭi - - - - - - - - - - - - ki Kā - - vē -
కా - - - వే - - - - - - - - - - - టి - - - - - - - - - - - - కి కా - - వే -
கா - - - வே - - - - - - - - - - - டி - - - - - - - - - - - - கி கா - - வே -

- - - - - - - - ṭi - - - - - - - - - - - - ki kā - lu - va - la rī - ti gā - ni
- - - - - - - - టి - - - - - - - - - - - - కి కా - లు - వ - ల రీ - తి గా - ని
- - - - - - - - டி - - - - - - - - - - - - கி கா - லு - வ - ல ரீ - தி கா - னி

I. SVARAS BY KRISHṆASWAMY BHĀGAVATULU.

Tyā-ga-rā-ja- nu-ta
త్యా - గ - రా - జ - నu - త

సా రి నూ స ధిస సాసు ధీప ముప ధీస ధీపము గుము పాధి మూప గురి సాస రీస గురి ముగూరి పముధిప
సా రి నూ స ధిత సాత ధీప ముప ధీత ధీపము గుము పాధి మూప గురి సాత రీస గురి ముగూరి పముధిప

D.C.

II. SVARAS BY SUBBARĀMAYYA. This is in 3 ĀVARTAS, which is considered irregular; an even number of ĀVARTAS is the rule.

D.C

Various other ways in which the PALLAVI is commenced.

I. II. III.

Kā - - ru - vēl Kā - - {& then is in I here.} Kā - - ru - vēl
కా - - రు - వే కా - - కా - - రు - వే
கா - - ரு - வேல் கா - - கா - - ரு - வேல்

RĀGA—**KALYĀṆI** (SAMPŪRṆA.)
రాగము—కల్యాణి (సంపూర్ణము.)
ராகம்—கலியாணி (சம்பூரணம்.)

TĀḶA—R Ū P A K A.
తాళము—రూ ప క ము.
தாளம்—ரூ பகம்.

2 + 4 =6 Quavers.

BHAJANA SĒYAVĒ.

భ జ న సే య వే.

ப ஜ ன சே ய வே.

(TELUGU WORDS.)

Count by quavers. Met. ♩ =144.

Style of execution. Vivace.

ĀRŌ. AVARŌ.

SA RI GU MU PA DHI NU SA. SA NU DHI PA MU GU RI SA.
స రి గు ము ప ధి ను స. స ను ధి ప ము గు రి స.
ச ரி கு மு ப தி நு ச. ச நு தி ப மு கு ரி ச.

I.

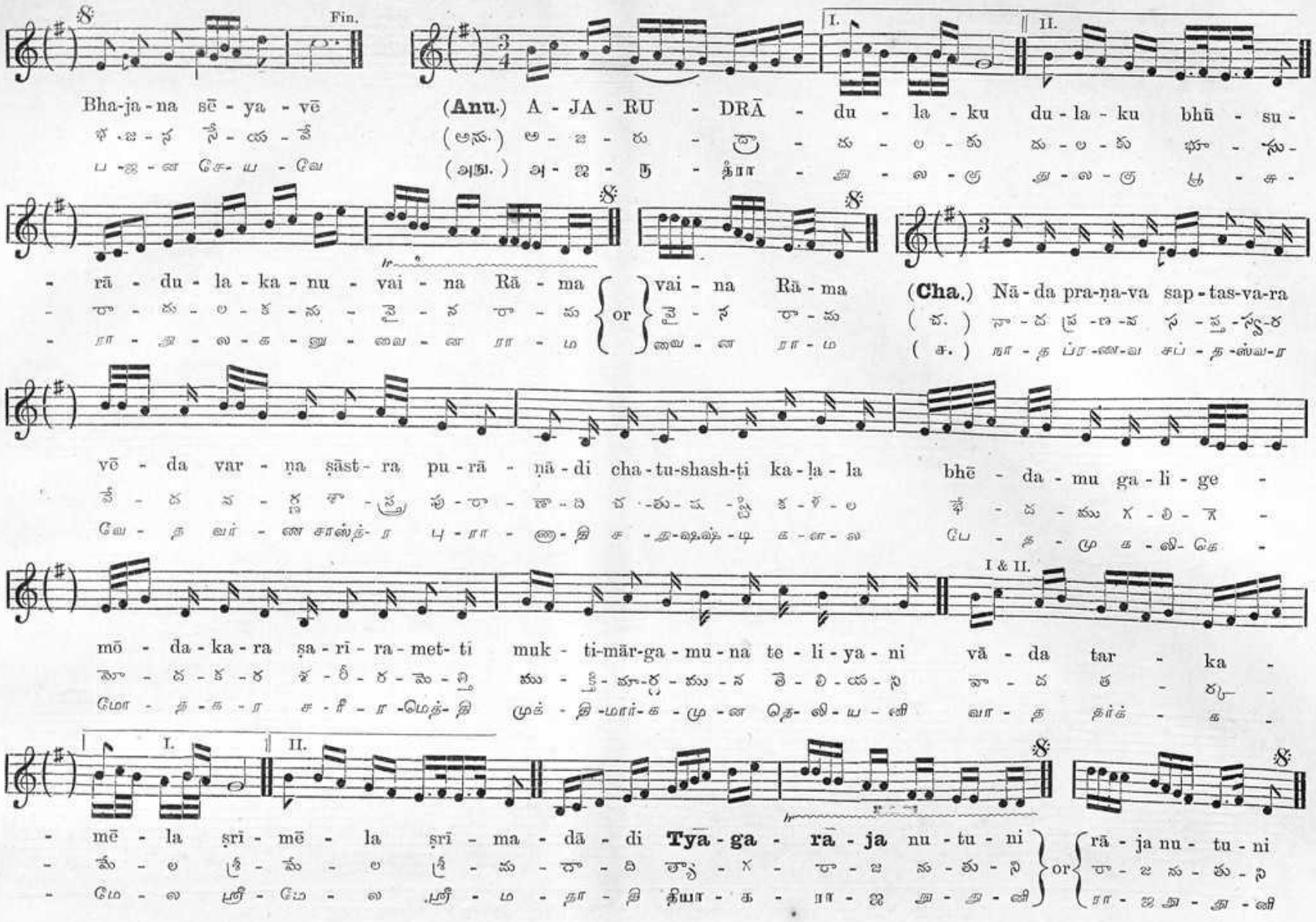
(**Pa.**) Bha-ja-na sē-ya - vē ma - na - sā
(ప.) భ-జ-న సే-య - వే మ - న - సా
(ப.) ப-ஜ-ன சே-ய - வே ம - ன - சா

II. III. IV.

Bha - ja - na sē - ya - vē ma - na - sā Bha - ja - na sē - ya - vē - ma - na - sā Bha - ja - na sē - ya -
భ - జ - న సే - య - వే మ - న - సా భ - జ - న సే - య - వే - మ - న - సా భ - జ - న సే - య -
ப - ஜ - ன சே - ய - வே ம - ன - சா ப - ஜ - ன சே - ய - வே - ம - ன - சா ப - ஜ - ன சே - ய -

V.

- vē - ma - na - sā Bha - ja - na sē - ya - vē ma - na - sā pa - ra - ma bhak - ti - tō - -
- వే - మ - న - సా భ - జ - న సే - య - వే మ - న - సా ప - ర - మ భ - క్తి - తో - -
- வே - ம - ன - சா ப - ஜ - ன சே - ய - வே ம - ன - சா ப - ர - ம பக் - தி - தோ - -



RĀGA—**KALYĀṆI** (SAMPŪṚṆA.)
రాగము—కల్యాణి (సంపూర్ణము.)
రాగం—కలియాణి (சம்பூரணம்.)

TĀḶA—Ā D I.
తాళము—ఆది.
తాளம்—ஆதி.

4 + 2 + 2 = 8 Crotchets.

ŚIVĒ PĀHIMĀM.

శివే పాహిమాం.

சிவே பாஹிமாம்.

Count by crotchets. Met. ♩ = 144.

Style of execution. Vivace.

(SANSCRIT WORDS.)

MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ. **No. XXII.**
மேளம்—கரகரபிரியை.

RĀGA—**ṢRĪRANJANI** (VARJA.)
రాగము—శ్రీరంజని (వర్జ్య.)
இராகம்—ஸ்ரீ ரஞ்சனி (வர்ஜ.)

TĀḶA—DĒṢĀDI. 4+4 =8 Crotchets.
తాళము—దేశాది.
தாளம்—தேசாதி.

BHUVINI DĀSUḌANĒ.

భువిని దాసుడనే.

புவினி தாசுடனே.

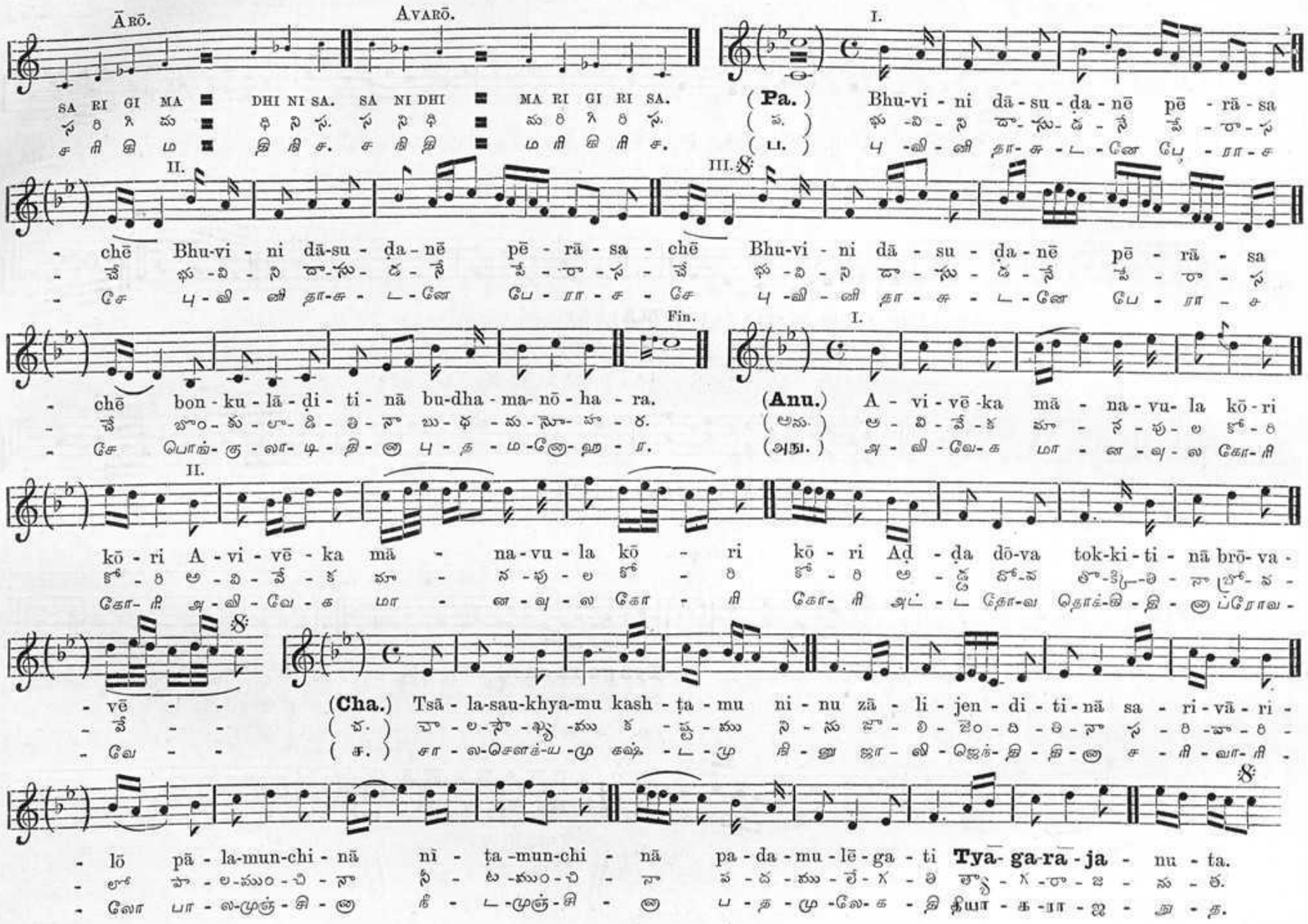
(TELUGU WORDS.)

Music and words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 160.

Style of execution. Vivacissimo.

Note particularly that the **Sol** (**G**) Dominant is VARJA in this RĀGA; and **Mi** (**E**) VARJA-VAKRA in the AVARŌHAṆA.
శ్రీరంజని రాగములో పంచమము వర్జము; అవరోహణములో గాంధారము వర్జవక్రము. ஸ்ரீரஞ்சனி இராகத்தில் பஞ்சமம் வர்ஜம்; அவரோகணத்தில் காந்தாரம் வர்ஜவக்ரம்.


Ārō. SA RI GI MA DHI NI SA.
Avarō. SA NI DHI MA RI GI RI SA.
I. (Pa.) Bhu-vi - ni dā - su - ḍa - nē pē - rā - sa
II. - chē Bhu-vi - ni dā-su - ḍa - nē pē - rā - sa - chē
III. Bhu-vi - ni dā - su - ḍa - nē pē - rā - sa
Fin. - chē bon - ku - lā - ḍi - ti - nā bu-dha - ma - nō - ha - ra.
I. (Anu.) A - vi - vē - ka mā - na - vu - la kō - ri
II. kō - ri A - vi - vē - ka mā - na - vu - la kō - ri kō - ri Aḍ - ḍa dō - va tok - ki - ti - nā brō - va -
- vē - - (Cha.) Tsā - la - sau - khya - mu kash - ṭa - mu ni - nu zā - li - jen - di - ti - nā sa - ri - vā - ri -
- lō pā - la - mun - chi - nā nī - ṭa - mun - chi - nā pa - da - mu - lē - ga - ti Tyā - ga - rā - ja - nu - ta.

RĀGA—**ṢRĪRANJANI.**
రాగము—శ్రీరంజని.
இராகம்—ஸ்ரீ ரஞ்சனி.

TĀḶA—ĀDI. 4+2+2 =8 Crotchets.
తాళము—ఆది.
தாளம்—ஆதி.

BRŌCHĒVĀREVARĒ.

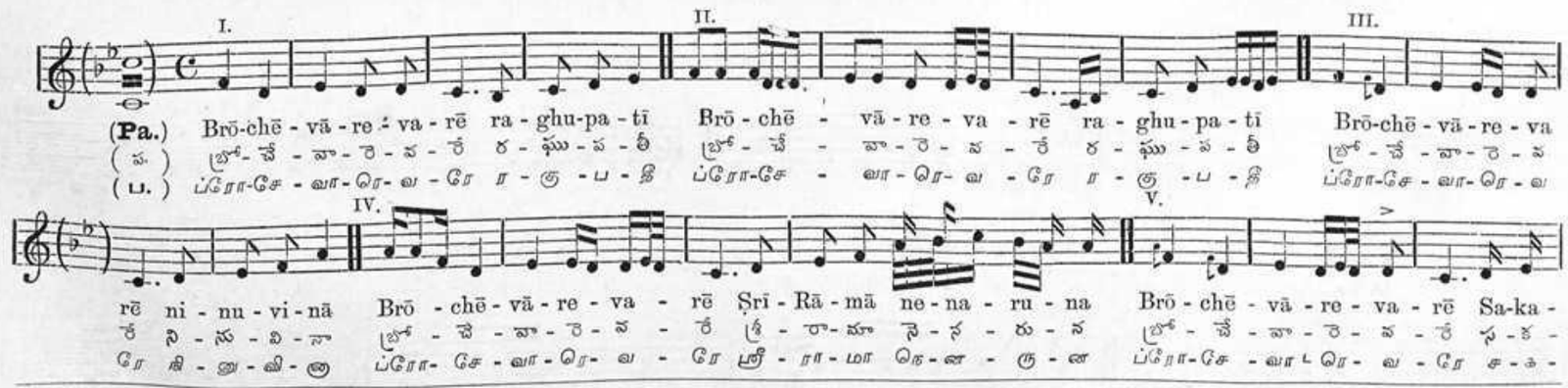
బ్రోచేవారెవరే.

ப்ரோசேவாரெவரே.

(TELUGU WORDS.)

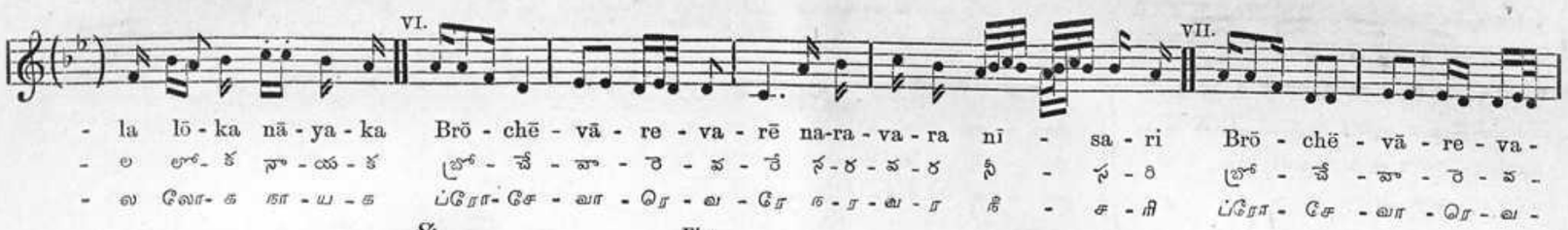
Count by quavers. Met. ♪ = 144.

Style of execution. Soavissimo.


I. II. III.
(Pa.) Brō-chē - vā - re - va - rē ra - ghu - pa - tī Brō - chē - vā - re - va - rē ra - ghu - pa - tī Brō-chē - vā - re - va
IV. V.
rē ni - nu - vi - nā Brō - chē - vā - re - va - rē Ṣrī - Rā - mā ne - na - ru - na Brō - chē - vā - re - va - rē Sa - ka -

Wherever the **Sol** is VARJA, as in this RĀGA, VĪṆA-Players ought properly speaking to unstring the second of the 3 PAKKA SĀRAṆIS, which always sounds the (**G**) PANCHAMAM, and to strike only the (**C**) SHAḌJAM or Tonic strings at the regular beats of the TĀḶA.
పంచమము వర్జ్యములగల రాగములను వీణవాయించువారు, పక్క-సారణిలో మధ్యతంతిని శ్రుతితోచేర్చక, పంచమమును బొత్తిగా తోని వాయించుట క్రమము.
பஞ்சமம் வர்ஜமுள்ள இராகங்களில் வீணை வாசிப்பவர்கள், பக்க சாரணிகளில் நடுதந்தியை ஸ்ருதியுடன் கூட்டாமல், பஞ்சமத்தை முற்றும்தள்ளி வாசிப்பதே தரமம்.

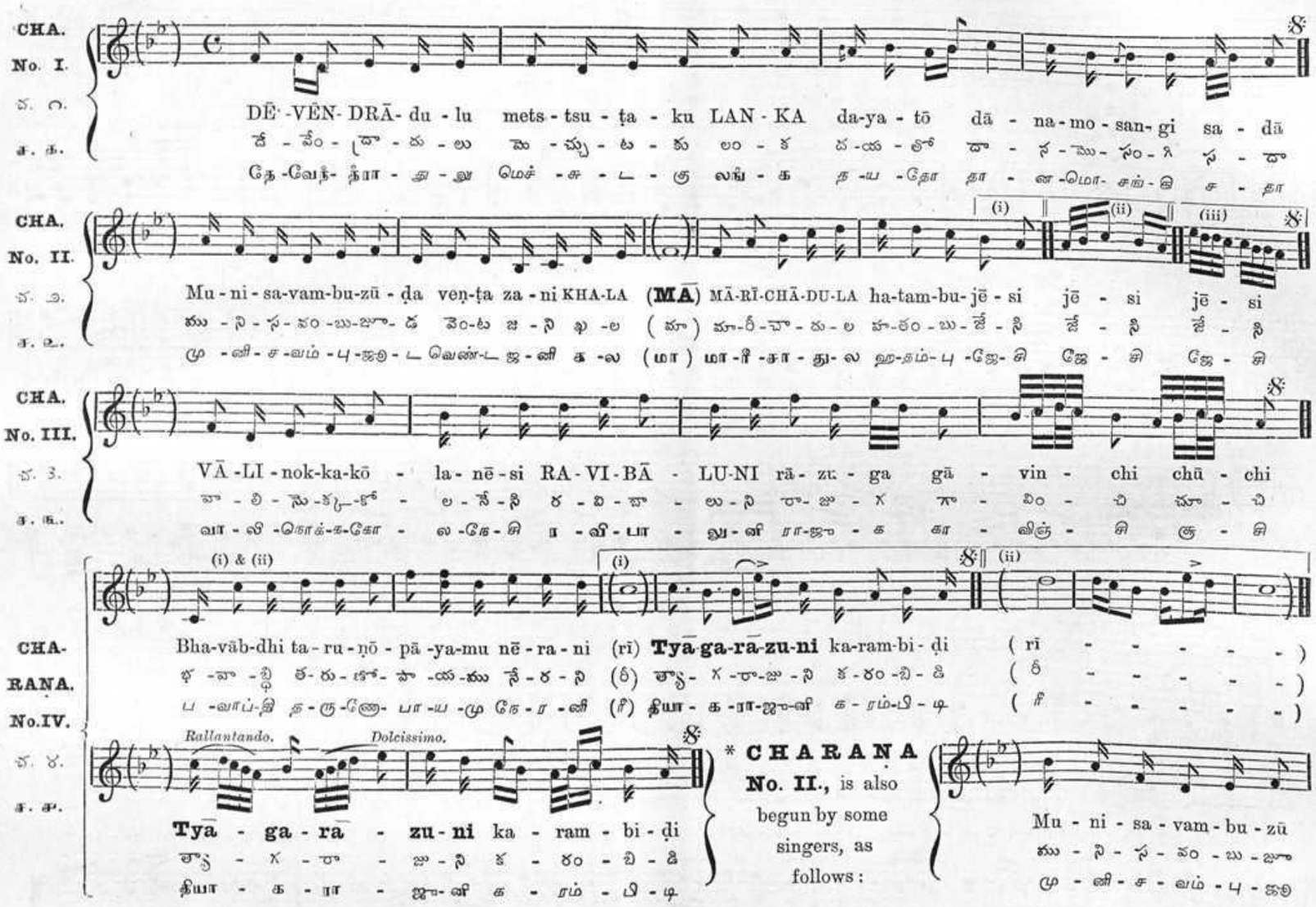
125


VI.
VII.
- la lō - ka nā - ya - ka Brō - chē - vā - re - va - rē na-ra - va - ra nī - sa - ri Brō - chē - vā - re - va -
- ల లో - క నా - య - క బ్రో - చే - వా - రె - వ - రే న - ర - వ - ర నీ - స - రి బ్రో - చే - వా - రె - వ -
- ల లో - క నా - య - క ప్రో - చే - వా - రె - వ - రే న - ర - వ - ర నీ - స - రి ప్రో - చే - వా - రె - వ -
Fin.
rē ra - ghu - pa - tī Brō - chē - vā - re - va - rē.
రే ర - ఘు - ప - తీ బ్రో - చే - వా - రె - వ - రే.
రే ర - ఘు - ప - தீ ప்రో - சே - வா - ரெ - வ - ரே.

There is no ANUPALLAVI to this song, but it has four CHARAṆAS, each confined to a single ĀVARTA but set to different Music.

ఈ కీర్తనకు అనుపల్లవిలేదు, చరణములు నాలుగునకు వర్ణమెట్టు వేరువేరుగా నుండును.

இந்த கீர்த்தனைக்கு அநுபல்லவி யில்லை, சரணங்கள் நான்குக்கும் வர்ணமெட்டுவேறு.


CHA. No. I. చ. ౧. த. க.
DĒ - VĒN - DRĀ - du - lu mets - tsu - ṭa - ku LAN - KA da-ya - tō dā - na - mo - san - gi sa - dā
దే - వేం - ద్రా - ము - లు మె - చ్చు - ట - కు లం - క ద - య - తో దా - న - మొ - సం - గి స - దా
தே - வேந்- தி - ரா - து - லு மெச் - சு - ட - கு லங் - க த - ய - தோ தா - ன - மொ - சங் - கி ச - தா
CHA. No. II. చ. ౨. த. ఒ.
(i) (ii) (iii)
Mu - ni - sa - vam - bu - zū - ḍa veṇ - ṭa za - ni KHA - LA (MĀ) MĀ - RĪ - CHĀ - DU - LA ha - tam - bu - jē - si jē - si jē - si
ము - ని - స - వం - బు - జూ - డ వెం - ట జ - ని ఖ - ల (మా) మా - రీ - చా - దు - ల హ - తం - బు - జే - సి జే - సి జే - సి
மு - னி - ச - வம் - பு - ஜூ - ட வெண் - ட ஜ - னி க - ல (மா) மா - ரீ - சா - து - ல ஹ - தம் - பு - ஜே - சி ஜே - சி ஜே - சி
CHA. No. III. చ. ౩. త. క.
VĀ - LI - nok - ka - kō - la - nē - si RA - VI - BĀ - LU - NI rā - zu - ga gā - vin - chi chū - chi
వా - లి - నొ - క్క - కో - ల - నే - సి ర - వి - బా - లు - ని రా - జు - గ గా - విం - చి చూ - చి
வா - லி - நொக் - க - கோ - ல - நே - சி ர - வி - பா - லு - னி ரா - ஜு - க கா - விஞ் - சி சூ - சி
CHA. RAṆA. No. IV. చ. ౪. త. ఈ.
(i) & (ii) (i) (ii)
Bha - vāb - dhi ta - ru - ṇō - pā - ya - mu nē - ra - ni (rī) Tyā - ga - rā - zu - ni ka - ram - bi - ḍi (rī - - - - - -)
భ - వా - బ్ధి త - రు - ణో - పా - య - ము నే - ర - ని (రీ) త్యా - గ - రా - జు - ని క - రం - బి - డి (రీ - - - - - -)
ப - வாப் - தி த - ரு - ணோ - பா - ய - மு நே - ர - னி (ரீ) தியா - க - ரா - ஜு - னி க - ரம் - பி - டி (ரீ - - - - - -)
Rallantando. Dolcissimo.
Tyā - ga - rā - zu - ni ka - ram - bi - ḍi
త్యా - గ - రా - జు - ని క - రం - బి - డి
தியா - க - ரா - ஜு - னி க - ரம் - பி - டி

* **CHARAṆA No. II.,** is also begun by some singers, as follows:

RĀGA—**SRĪRANJANI.** (VARJA.)
రాగము—శ్రీ ర ం జ ని.
இராகம்—ஸ்ரீ ர ஞ் ச னி.

TĀḶA—RŪPAKA. 2+4 =6 quavers.
తాళము—రూపకము.
தாளம்—ரூ பக ம்.

SOGASUGĀ MRUDANGA.

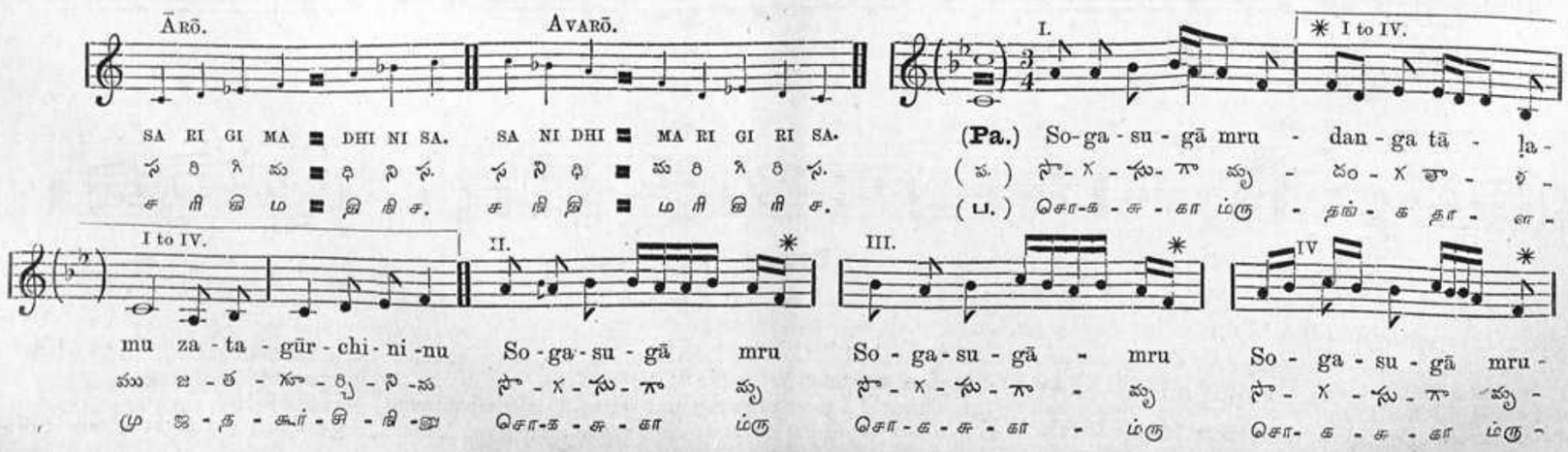
సొగసుగా మృదంగ.

சொகசுகா ம்ருதங்க.

(TELUGU WORDS.)

Count by quavers. Met. ♩ = 160.

Style of execution. Dolcissimo.


ĀRŌ.
AVARŌ.
I.
✳ I to IV.
SA RI GI MA = DHI NI SA.
SA NI DHI = MA RI GI RI SA.
(Pa.) So - ga - su - gā mru - dan - ga tā - ḷa -
(ప.) సొ - గ - సు - గా మృ - దం - గ తా - ళ -
(ப.) சொ - க - சு - கா ம்ரு - தங் - க தா - ள -
I to IV.
II.
III.
IV
mu za - ta - gūr - chi - ni - nu So - ga - su - gā mru So - ga - su - gā - mru So - ga - su - gā mru -
ము జ - త - గూ - ర్చి - ని - ను సొ - గ - సు - గా మృ సొ - గ - సు - గా - మృ సొ - గ - సు - గా మృ -
மு ஜ - த - கூர் - சி - னி - னு சொ - க - சு - கா ம்ரு சொ - க - சு - கா - ம்ரு சொ - க - சு - கா ம்ரு -

V. *Dolce.*

So - ga - su - gā mru - dan - ga tā - ḷa - mu mru - dan - ga tā - ḷa - mu - - - mru -
సొ - గ - సు - గా మృ - దం - గ తా - ళ - ము మృ - దం - గ తా - ళ - ము - - - మృ -
சொ- க - சு - கா ம்ரு - தங் - க தா - ள - மு ம்ரு - தங் - க தா - ள - மு - - - ம்ரு -

VI.

- dan - ga tā - ḷa - mu - - - - - - - So - ga - su - gā mru - dan - ga tā - ḷa
- దం - గ తా - ళ - ము - - - - - - - సొ - గ - సు - గా మృ - దం - గ తా - ళ
- தங் - க தா - ள - மு - - - - - - - சொ- க - சு - கா ம்ரு - தங் - க தா - ள

VII.

- mu za - ta - gūr - chi ni - nu sok - ka - jē - yu dhī - ru - ḍev - va - ḍō za - ta - gūr - chi ni - nu
- ము జ - త - గూ - ర్చి ని - ను సొ - క్క - జే - యు ధీ - రు - డె - వ్వ - డో జ - త - గూ - ర్చి ని - ను
- மு ஜ - த - கூர்ச் - சி நி - னு சொக் - க - ஜே - யு தீ - ரு - டெவ் - வ - டோ ஜ - த - கூர்ச் - சி நி - னு

VIII. Fin. I to VII.

- sok - ka - jē - yu dhī - ru - ḍev - va - ḍō - - (**Anu.**) Ni - ga - ma ṣi - rōr - tha - mu kal - gi - na
- సొ - క్క - జే - యు ధీ - రు - డె - వ్వ - డో - - (అను.) ని - గ - మ శి - రో - ర్థ - ము క - ల్గి - న
- சொக் - க - ஜே - யு தீ - ரு - டெவ் - வ - டோ - - (அநு.) நி - க - ம சி - ரோர் - த்த - மு கல் - கி - ன

I. II. III. IV. V.

(rī) (rī - - - -) (rī - - -) (rī - - - - -) (rī - - - - -
(ṅ) (ṅ - - - -) (ṅ - - -) (ṅ - - - - -) (ṅ - - - - -
(ṁ) (ṁ - - - -) (ṁ - - -) (ṁ - - - - -) (ṁ - - - - -

VI. VII.

- - - - - -) (rī - - - - - - - -) (rī - - - - - - - -)
- - - - - -) (ṅ - - - - - - - -) (ṅ - - - - - - - -)
- - - - - -) (ṁ - - - - - - - -) (ṁ - - - - - - - -)

VIII & IX. *Soavissimo.* *Dolcissimo.* VIII. IX.

Ni - ga - ma ṣi - rōr - tha - mu kal - gi - na ni - ja - vāk - ku - la - tō sva - raṣud - dha - mu - tō dha - mu - tō -
ని - గ - మ శి - రో - ర్థ - ము క - ల్గి - న ని - జ - వా - క్కు - ల - తో స్వ - ర శు - ద్ధ - ము - తో ధ్ధ - ము - తో -
நி - க - ம சி - ரோர் - த்த - மு கல் - கி - ன நி - ஜ - வாக் - கு - லை - தோ ஸ்வ - ர சுத் - த - மு - தோ த - மு - தோ -

X.

Ni - ga - ma ṣi - rōr - tha - mu kal - gi - na ni - ja - vāk - ku - la - tō - sva - ra - ṣud - dha - mu - tō - -
ని - గ - మ శి - రో - ర్థ - ము క - ల్గి - న ని - జ - వా - క్కు - ల - తో - స్వ - ర - శు - ద్ధ - ము - తో - -
நி - க - ம சி - ரோர் - த்த - மு கல் - கி - ன நி - ஜ - வாக் - கு - ல - தோ - ஸ்வ - ர - சுத் - த - மு - தோ - -

SVARAS by KRISHNASWĀMI BHĀGAVATULU.

(**Cha.**) Ya - ti - viṣ - ra - ma sad - bhak - ti vi - ra - ṣi drā - kshā - ra - sa na - va - ra - sa yu - ta - kru - ti - chē
(చ.) య - తి - వి - ష్ర - మ స - ద్భ - క్తి వి - ర - శి ద్రా - క్షా - ర - స న - వ - ర - స యు - త - కృ - తి - చే
(க.) ய - தி - விஸ் - ர - ம சத் - பக் - தி வி - ர - சி த்ரா - க்ஷா - ர - ச ந - வ - ர - ச யு - த - க்ரு - தி - சே

I to VII of **Anu.**

bha - ji - yin - chē (rī). bha - ji - yin - chē yuk - ti **Tyā - ga - ra - zu** - ni ta - ra - mā Ṣrī - Rā - ma.
భ - జి - యిం - చే (ṅ) భ - జి - యిం - చే యు - క్తి త్యా - గ - రా - జు - ని త - ర - మా శ్రీ - రా - మ.
ப - ஜி - யிஞ் - சே (ṁ) ப - ஜி - யிஞ் - சே யுக் - தி தியா - க - ரா - ஜு - நி த - ர - மா ஸ்ரீ - ரா - ம.

In this splendid piece, the great master TYĀGAYYA, pays due homage to the MRUDANGA, which, is the inseparable concomitant of all vocal music in India, and which, when properly handled, constitutes a most pleasing and scientific accompaniment, serving better than any other instrument or conductor to guide and encourage the singer in observing his intricate time-measurements.

MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ **No. XXII.**
மேளம்—காகாப்பிரியை.

RĀGA—**SRĪRANJANI.**
రాగము—శ్రీరంజని. (VARJA.)
இராகம்—ஸ்ரீ ரஞ்சனி.

TĀḶA—ĀDI.
తాళము—ఆది.
தாளம்—ஆதி.

4+2+2 =8 Crotchets.

MĀRU BALKA.

మారు బల్క.

மாருபல்க.

(TELUGU WORDS.)

Music & words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 100.

Style of execution. Entreatingly.

MĒḶA—KHARAHARAPRIYA
మేళము—ఖరహరప్రియ. **No. XXII.**
மேளம்—கரகரபிரியை.

RĀGA—**ṢRĪRANJANI**
రాగము—శ్రీరంజని (వర్జ.) (VARJA.)
ராகம்—ஸ்ரீரஞ்சனி (வர்ஜ.)

TĀḶA—DĒṢĀDI.
తాళము—దేశాది.
தாளம்—தேசாதி.
4+4 =8 Crotchets.

SARIYEVVARĒ.

సరియెవ్వరే.

சரியெவ்வரே.

(TELUGU WORDS.)

Music and words by **Tyāgarājayya.**

Count by quavers. Met. ♪ = 144.

Style of execution. Dolcissimo.

Ārō. Avarō.

SA RI GI MA = DHI NI SA. SA NI DHI = MA RI GI RI SA.
స రి గి మ = ధి ని స. స ని ధి = మ రి గి రి స.
ச ரி கி ம = தி நி ச. ச நி தி = ம ரி கி ரி ச.

I. (Pa.) Sa - ri - yev - va - rē Ṣrī - Jā - na -
(ప.) స - రి - యెవ్ - వ - రే శ్రీ - జా - న -
(ப.) ச - ரி - யெவ் - வ - ரே ஸ்ரீ - ஜா - ன -

II. - ki nī Sa - ri - yev - va - rē Ṣrī - Jā - na -
- కి నీ స - రి - యె - వ్వ - రే శ్రీ - జా - న -
- கி நீ ச - ரி - யெவ் - வ - ரே ஸ்ரீ - ஜா - ன -

III. - ki nī Sa - ri - yev - va - rē Ṣrī - Jā - na -
- కి నీ స - రి - యె - వ్వ - రే శ్రీ - జా - న -
- கி நீ ச - ரி - யெவ் - வ - ரே ஸ்ரீ - ஜா - ன -

IV. - ki nī Sa - ri - yev - - - - va - rē Ṣrī - Jā - na -
- కి నీ స - రి - యె - - - - వ్వ - రే శ్రీ - జా - న -
- கி நீ ச - ரி - யெவ் - - - - வ - ரே ஸ்ரீ - ஜா - ன -

V. *Dolcissimo.* - ki nī Sa - ri - yev - - - -
- కి నీ స - రి - యె - - - -
- கி நீ ச - ரி - யெவ் - - - -

VI. - va - rē Ṣrī - Jā - na - ki nī Sa - ri - yev - - va - rē
- వ్వ - రే శ్రీ - జా - న - కి నీ స - రి - యె - - వ్వ - రే
- வ - ரே ஸ்ரீ - ஜா - ன - கி நீ ச - ரி - யெவ் - - வ - ரே

VII. Ṣrī - Jā - na -
శ్రీ - జా - న -
ஸ்ரீ - ஜா - ன -

VIII. - ri - yev - - va - rē Ṣrī - Jā - na - ki nī Sa - ri - yev - - - va - rē Ṣrī -
- రి - యె - - వ్వ - రే శ్రీ - జా - న - కి నీ స - రి - యె - - - వ్వ - రే శ్రీ -
- ரி - யெவ் - - வ - ரே ஸ்ரீ - ஜா - ன - கி நீ ச - ரி - யெவ் - - - வ - ரே ஸ்ரீ -

IX. - - Jā - - na - ki nī - Sa - ri - yev - va - rē - - Ṣrī - Jā - na - ki nī Sa
- - జా - - న - కి నీ - స - రి - యె - వ్వ - రే - - శ్రీ - జా - న - కి నీ స
- - ஜா - - ன - கி நீ - ச - ரி - யெவ் - வ - ரே - - ஸ்ரீ - ஜா - ன - கி நீ ச

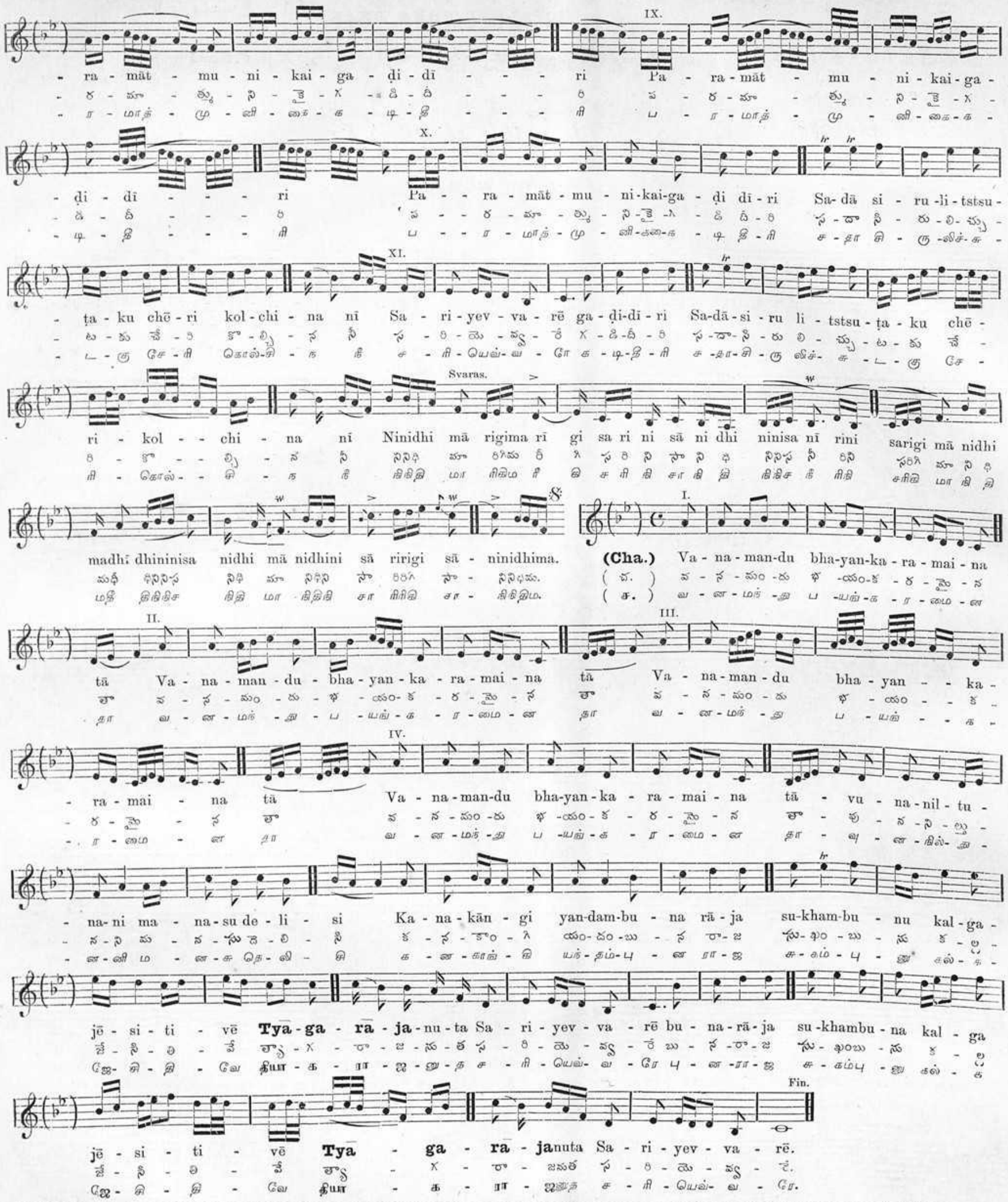
X. ri - yev - va - rē Ṣrī - - - Jā - na - ki nī Sa - ri - yev - va - rē Srī - Jā-na
రి - యె - వ్వ - రే శ్రీ - - - జా - న - కి నీ స - రి - యె - వ్వ - రే శ్రీ - జా-న
ரி - யெவ் - வ - ரே ஸ்ரீ - - - ஜா - ன - கி நீ ச - ரி - யெவ் - வ - ரே ஸ்ரீ - ஜா-ன

8 Fin.
- ki nī - Sa - ri - yev - va - rē.
- కి నీ - స - రి - యె - వ్వ - రే.
- கி நீ - ச - ரி - யெவ் - வ - ரே.

I & II. I. II. III.
(Anu.) Pa - ra - māt - mu - ni - kai - ga - ḍi - dī - - - - Pa -
(అను.) ప - ర - మా - త్ము - ని - కై - గ - డి - దీ - - - - ప -
(அநு.) ப - ர - மாத்ம் - மு - னி - கை - க - டி - தீ - - - - ப -

IV & VI. IV. V.
- ra - māt - mu - ni - kai - ga - ḍi - dī - - Pa - ra - māt - mu - ni - kai - ga - ḍi - dī (rī - - - -) ḍi - dī -
- ర - మా - త్ము - ని - కై - గ - డి - దీ - - ప - ర - మా - త్ము - ని - కై - గ - డి - దీ (రీ - - - -) డి - దీ -
- ர - மாத்ம் - மு - னி - கை - க - டி - தீ - - ப - ர - மாத்ம் - மு - னி - கை - க - டி - தீ (ரீ - - - -) டி - தீ -

VI. VII. VIII.
(rī - - -) (ḍi - dī - rī - - -) Pa - ra - māt - mu - ni - kai - ga - ḍi - dī (rī - - - -) Pa -
(రీ - - -) (డి - దీ - రీ - - -) ప - ర - మా - త్ము - ని - కై - గ - డి - దీ (రీ - - - -) ప -
(ரீ - - -) (டி - தீ - ரீ - - -) ப - ர - மாத்ம் - மு - னி - கை - க - டி - தீ (ரீ - - - -) ப -


IX.
- ra - māt - mu - ni - kai - ga - ḍi - dī - - - ri Pa - ra - māt - mu - ni - kai - ga -
X.
- ḍi - dī - - - ri Pa - - ra - māt - mu - ni - kai - ga - ḍi dī - ri Sa - dā si - ru - li - tstsu -
XI.
- ṭa - ku chē - ri kol - chi - na nī Sa - ri - yev - va - rē ga - ḍi - dī - ri Sa - dā - si - ru li - tstsu - ṭa - ku chē -
Svaras.
ri - kol - - chi - na nī Ninidhi mā rigima rī gi sa ri ni sā ni dhi ninisa nī rini sarigi mā nidhi
madhī dhininisa nidhi mā nidhini sā rirgi sā - ninidhima.
I.
(Cha.) Va - na - man - du bha - yan - ka - ra - mai - na
II.
tā Va - na - man - du - bha - yan - ka - ra - mai - na
III.
tā Va - na - man - du bha - yan - - ka -
IV.
- ra - mai - na tā Va - na - man - du bha - yan - ka - ra - mai - na tā - vu - na - nil - tu -
- na - ni ma - na - su de - li - si Ka - na - kān - gi yan - dam - bu - na rā - ja su - kham - bu - nu kal - ga -
jē - si - ti - vē Tya - ga - ra - ja - nu - ta Sa - ri - yev - va - rē bu - na - rā - ja su - khambu - na kal - ga
Fin.
jē - si - ti - vē Tya - ga - ra - januta Sa - ri - yev - va - rē.

RĀGA—**HUSĒNI.** (Exotic) — **SARVALŌKA DAYĀNIDHĒ.** — Count by dotted Crotchets. — Met. ♩.=144.

TĀḶA—TRIṢRALAGHU. — 2 Dotted crotchets — స ర్వ లో క ద యా ని ధే. — Style of execution. — Dolce.

Sarvalō-ka da-yā-ni-dhēsārvabhauma dā - ṣa - ra - dhē Sar-va-lō-ka da-yā-ni-dhē sār - va bhau-ma dā - ṣa - ra - dhē.

౧. సర్వలోకదయానిధే - సా[illegible]భౌమదాశరథే
౨. పంచభూతేములకునాధుడనుసేదెలుకొంటి
౩. భూకుతాకరముబట్టి భూమిపెలయువాడునీపు
౪. నీరధిపైబాణయోగనిద్రచేయువాడునీపు
౫. కమలబంధుకులజవరులకడతేర్చినవాడునీపు
౬. పవమానసుమారుండు బంటైనవాడునీపు
౭. అంతరిక్షకేశనుతానంతనామరూపరహిత
౮. ఆగమనిగమాతీతత్యాగరాజవినుతచరిత.

PART I—CHAPTER III.

Music & words by **GŌPĀLAKRISHṆA BHĀRATI.**

கோபாலகிருஷ்ண பாரதி கீர்த்தனங்கள்.

MĒḶA—KHARAHARAPRIYA No. 22.
RĀGA—**DĒVAMANŌHARI.** (*E VARJA.*)
TĀḶA—ĀDI. (4+2+2=8 Minims.)

1. ஆருக்குத்தான் தெரியும் அவர் மகிமை.

இராகம்—தேவமனோகரி. தாளம்—ஆதி. (சாந்தாரம் வர்ஜம்.)

Count by Crotchets Met. ♩=160.
Style of execution—Vivacissimo.

ĀRŌ. AVARŌ. Fin.

ச ரி ம ப தி நி ச. ச நி தி நி ப ம ரி ச. (ப.) ஆ-ருக் குத்தான்தெரி - யும் அவர் ம - கி-மை

அம்-ப-ல நா - ட - க - மா - டி - ய பெ-ரு - மை. (அநு.) பா-ருக்குள்மா-த-ரைக் காண்ப-துதொல்லை

ப-தஞ்-ச - லி பண்ணி-ய புண்-ணி-ய மில்லை. (ச.) கா திற்-கு-ழை-ய-து விழுந்-த-துகாட்டார் கண் ட வர்யா-வ-ரும்

விண்டி ட மாட்டார் பா-தா-ளம் ந-டுங்-க-வே தாண்டவம்போட்டார் பக்தியில் - லா - த வர் - தங் - க - ளை கூட் டார்.

MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**SĀMA.** (*B VARJA.*)
TĀḶA—ĀDI. (4+2+2=8 Minims.)

2. தில்லை ஸ்தலமென்று சொல்ல.

இராகம்—சாமா. தாளம்—ஆதி. (நிஷாதம் வர்ஜம்.)

Count by Crotchets—Met. ♩=144.
Style of execution—Dolce.

ĀRŌ. AVARŌ.

ச ரி ம ப தி ச. ச தி ப ம கு ரி ச. (ப.) தில் லை ஸ்த ல மென்று சொல்-ல து டங்-கி-னா

லில்லைப்-பி-ற-வி பிணி-யும் பா - வ-மும் தில்-லை-ஸ்த-ல-மென்று &c. (அநு.) சொல்லத்த-கு-மி-து-வெ சி-வ-லோ-கம்

யெள்-ளத்-த-னை ய-றம் செய்-யில் அ - மோஹம். (ச.) ப-ர-ம ர-க-சி-யம் ஒன்-று பார்க்க-லாம்

பா - ல கிருஷ்-ணன் க-வி பா - டி-கேழ்க்க-லாம் கர்-ம-வி-னை-கள் அண்-டா-மல் போக்-க-லாம்

க - ச - டர்-களுக்-கு முத் - தி-யு முண்-டாக்-கலாம் தில்-லை-ஸ்த-ல-மென்-று சொல்-லத்-து-டங்-கி-னா &c.

MĒḶA—HANUMATŌḌI No. 8.
RĀGA—**DHANYĀSI.**
TĀḶA—ĀDI. (4+2+2=8 Minims.)

3. கனகசபாபதி தரிசனம்.

இராகம்—தன்னியாசி. தாளம்—ஆதி.

Count by Crotchets—Met. ♩= 144.
Style of execution—Soavissimo.

ĀRŌ. AVARŌ.

ச கி ம ப நி ச. ச நி த ப ம கி ர ச. (ப.) க-ன-க ச-பா-ப-தி த-ரி-ச-னம் ஒ-ரு-நாள்

Fin.

கண்டால்க-லி-தீ - ரும் - - - (அநு.) ஜ-ன-க-ம-கா-மு-னி கை-தொ-ழு-தேத்-தி-ய

தி-ன-க-ர-கோ-டி தே-ஜோன்ம-ய-மா-கி-ய. (ச.) பற்-ப-ல-யோ-ச-னை செய்-வ-து-தொல்-லை

பரகெதி யடையஉ - பா-யமு மில்-லை அற்புத மாகவெ தானொரு சொல்லை அணியுங் கோபாலகிருஷ்ணன்பணியும்தில்லை.

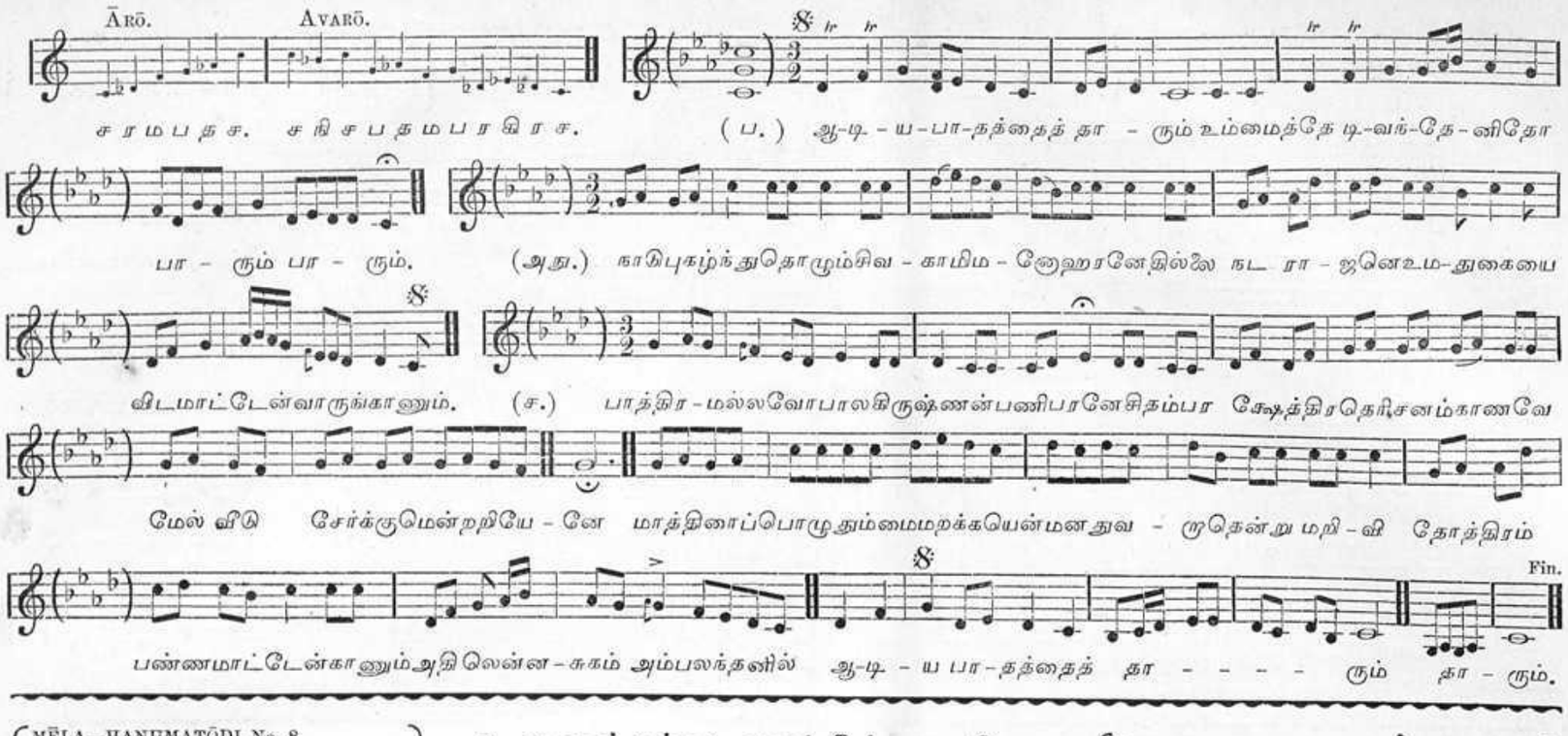
137

MĒḶA—HANUMATŌḌI No. 8.
RĀGA—**ASĀVĒRI.** (*VAKRA.*)
TĀḶA—RŪPAKA (2+4=6 Crotchets.)

4. ஆடியபாதத்தைத் தாரும்.

இராகம்—அசாவேரி. தாளம்—ரூபகம்.

Count by Crotchets Met. ♩ = 144.
Style of execution—Soavissimo.

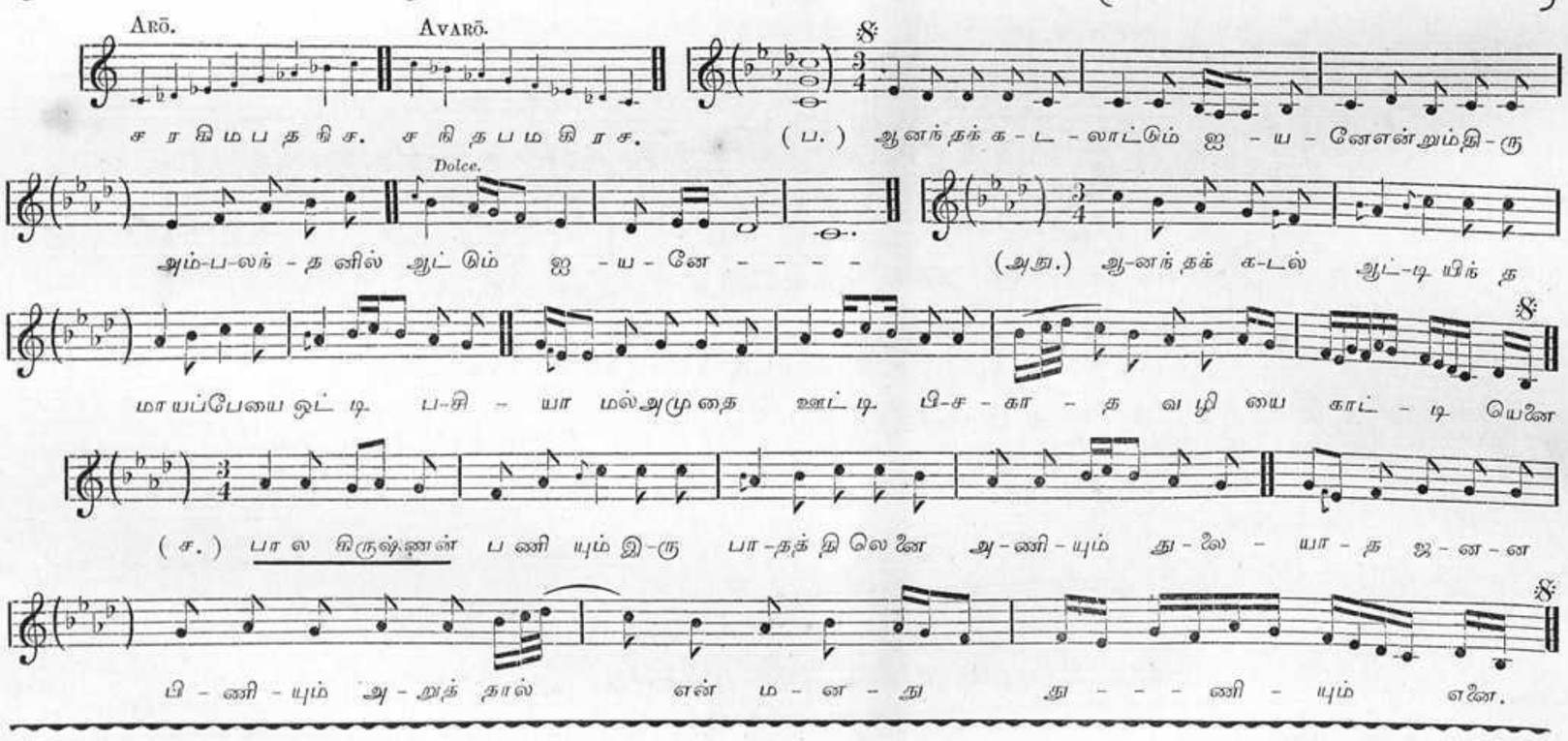


MĒḶA—HANUMATŌḌI No. 8.
RĀGA—**TOḌI.** (SAMPŪRṆA)
TĀḶA—RŪPAKA. (2+4=6 Quavers.)

5. ஆனந்தக்கடலாட்டும் ஐயனே.

இராகம்—தோடி. தாளம்—ரூபகம்.

Count by quavers—Met. ♪ = 144.
Style of execution—Dolcissimo.

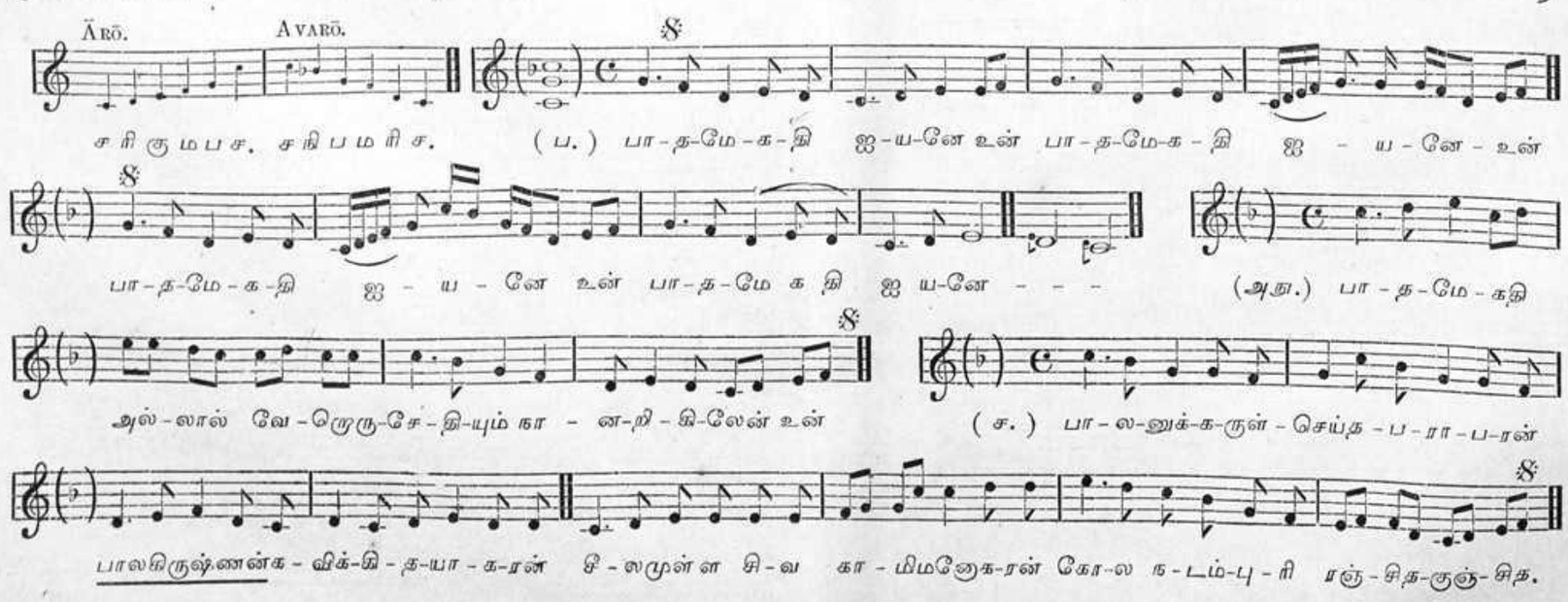


MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**BANGĀḶA.** (*A VARJA.*)
TĀḶA—ĀDI. (4+2+2=8 Minims.)

6. பாதமேகதி ஐயனே.

இராகம்—பங்காளம். தாளம்—ஆதி. (தைவதம் வர்ஜம்.)

Count by Crotchets Met ♩ = 144.
Style of execution—Vivace.



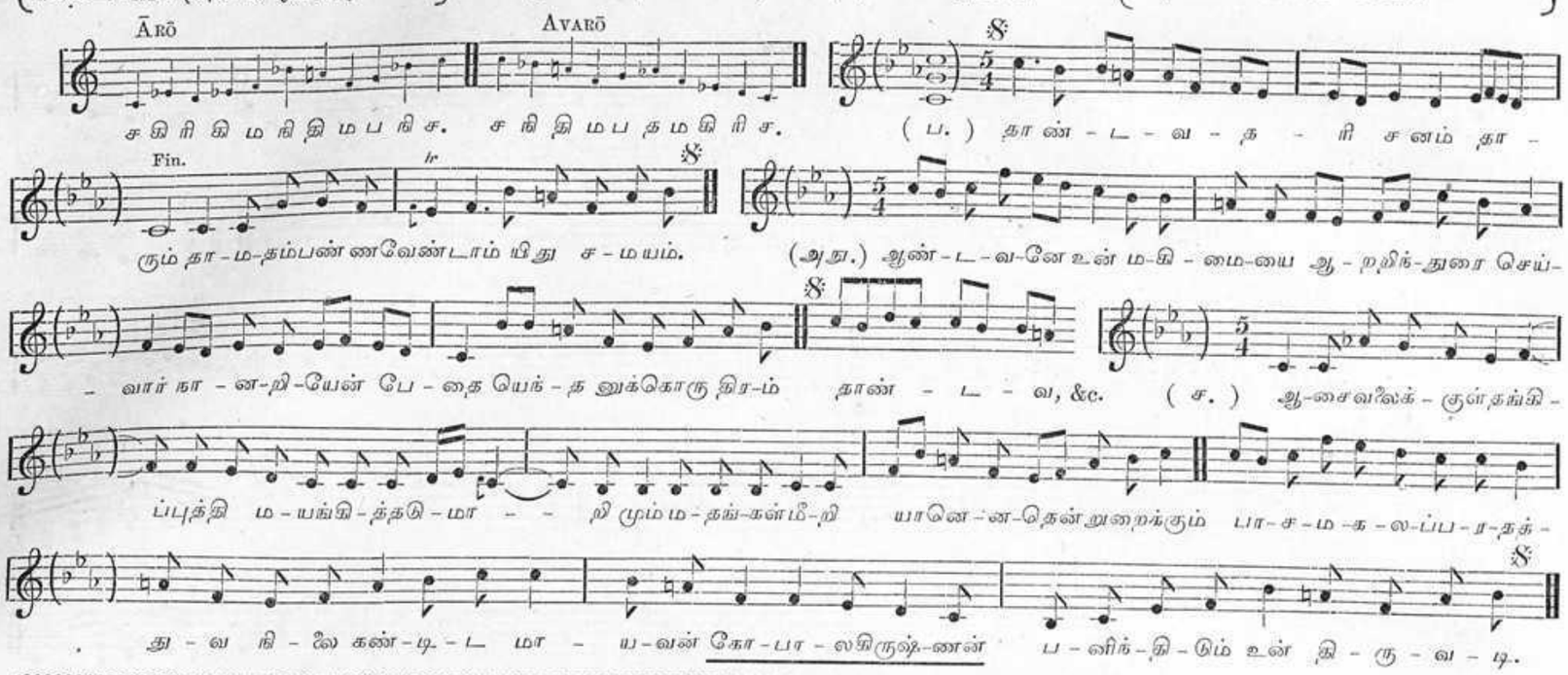
132

MĒḶA—NAṬṬHA BHAIRAVI No. 20.
RĀGA—**RĪTI GAULA** *(VAKRA.)*
TĀḶA—JAMPE (5+5=10 Quavers.)

7. தாண்டவ தரிசனம்.

இராகம்—ரீதிகௌளை—(வக்ரம்.)—தாளம்—ஜம்பை.

Count by Crotchets—Met. ♩ =144.
Style of execution—Dolce.

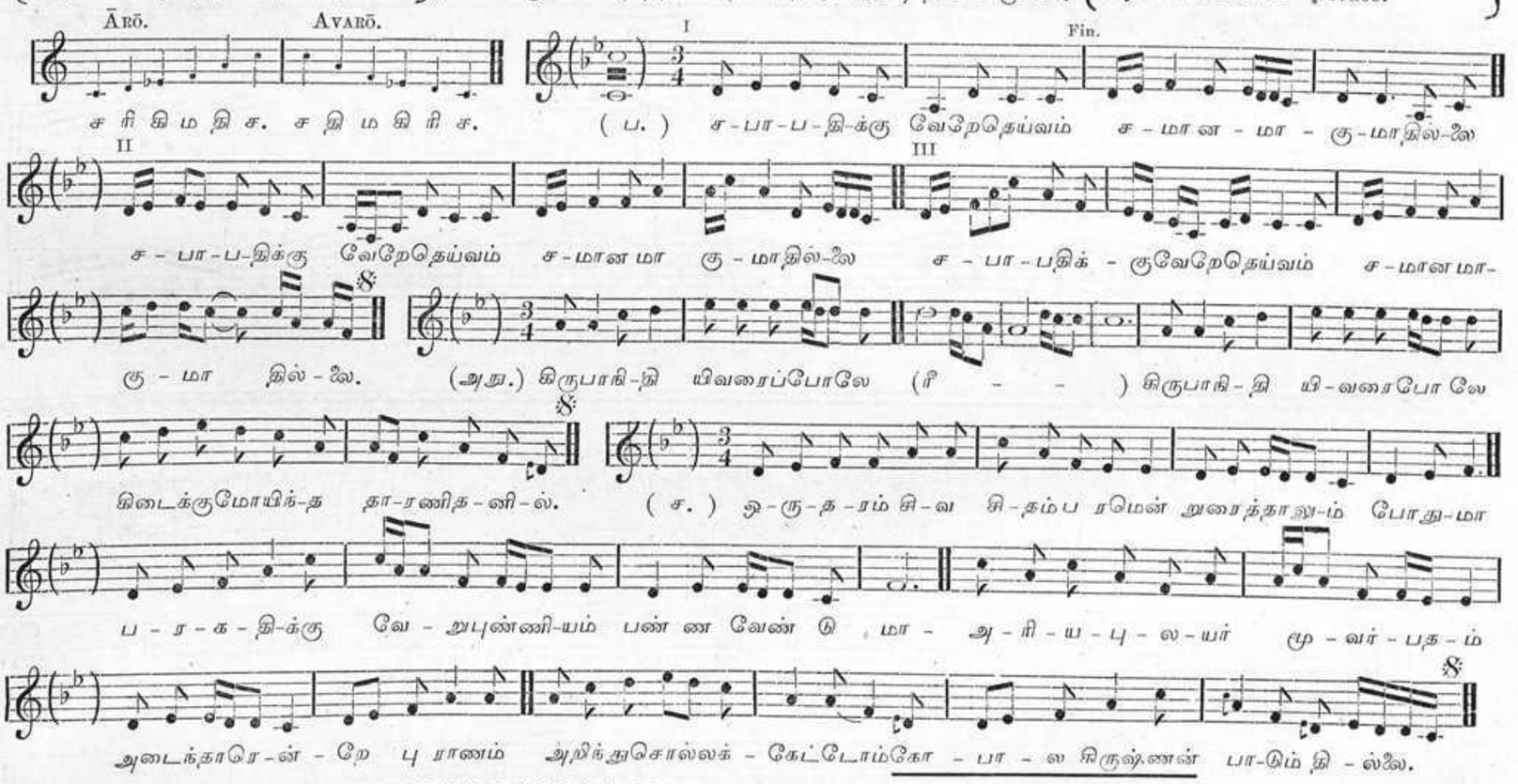


MĒḶA—KHARAHARAPRIYA No. 22.
RĀGA—**ĀBHŌGI.** *(F & B VARJA.)*
TĀḶA—RŪPAKA (2+4=6 quavers.)

8. சபாபதிக்கு வேறெதெய்வம்.

இராகம்—ஆபோகி.—(மத்தியமம், நிஷாதம், வர்ஜம்.)—தாளம்—ரூபகம்.

Count by quavers—Met. ♪ =160.
Style of execution—Vivace.

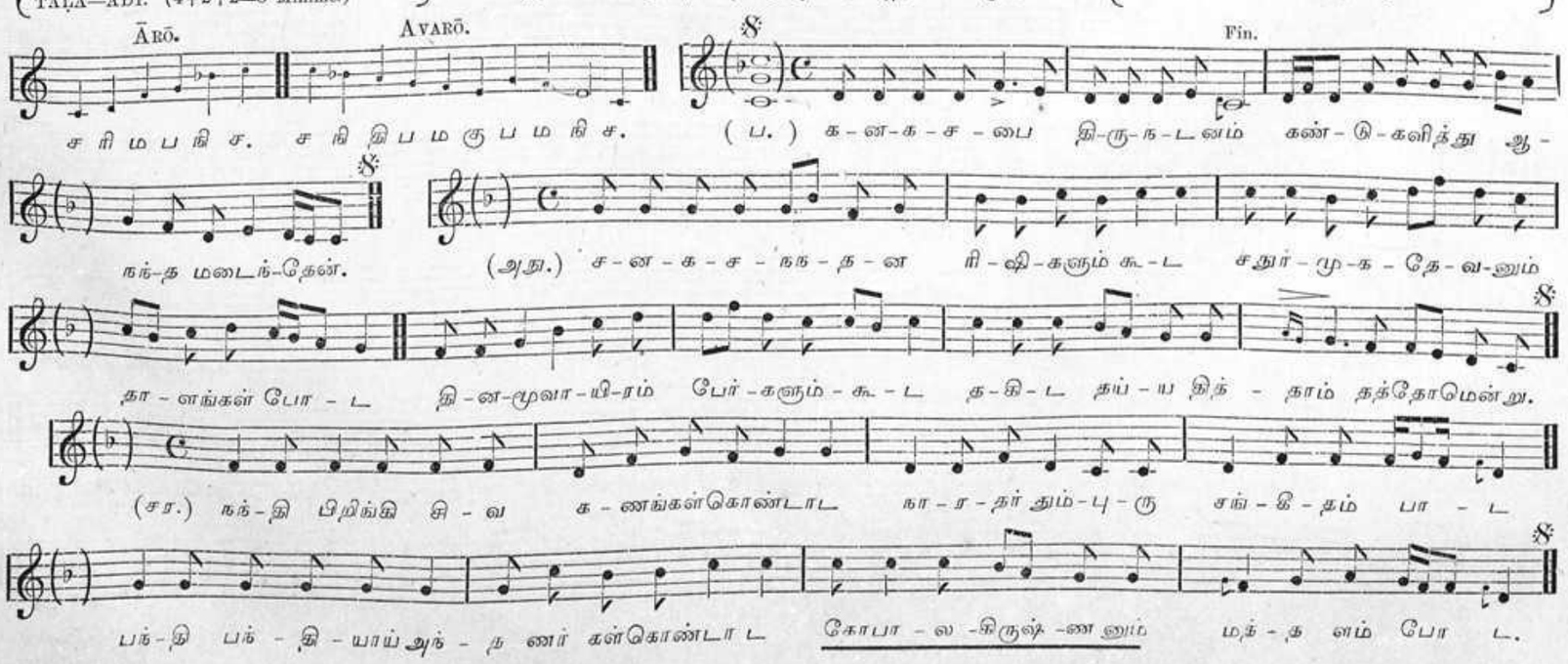


MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**SURAṬI** *(VARJA-VAKRA.)*
TĀḶA—ĀDI. (4+2+2=8 Minims.)

9. கனகசபை திருநடனம்.

(இராகம்—சுருட்டி.—(வர்ஜம், வக்ரம்.)தாளம்—ஆதி.

Count by Crotchets—Met. ♩ =144.
Style of execution—Gaily.

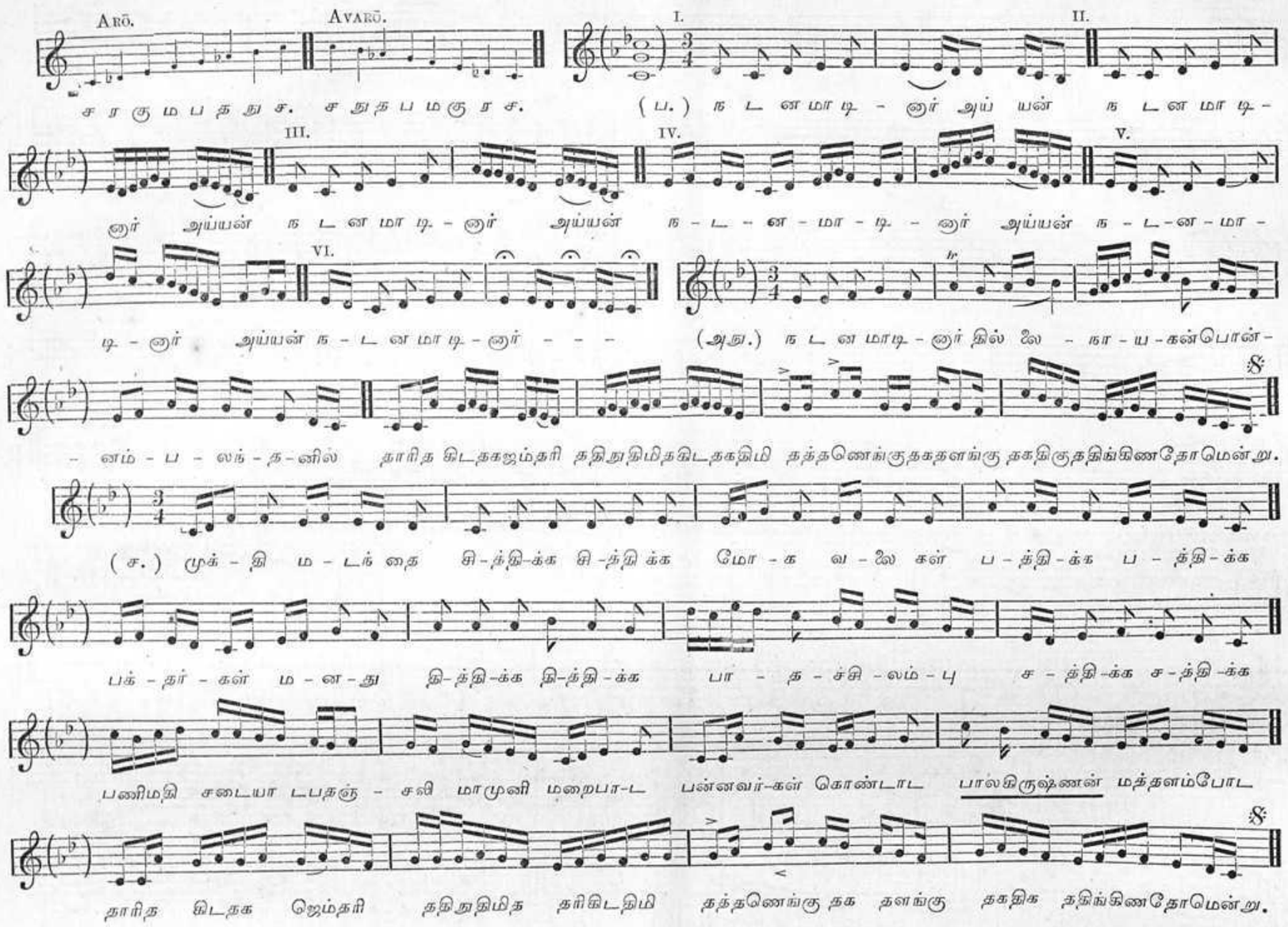


MĒLA—MĀYĀMĀḶAVAGAUḶA No. 15.
RĀGA— **Do.** (*SAMPŪRNA.*)
TĀḶA—RŪPAKA (2+4=6 quavers.)

10. நடனமாடினர் அய்யன்.

இராகம்—மாயாமாளவகௌளை. தாளம்—ரூபகம்.

Count by quavers—Met. ♪=144.
Style of execution—With pious joy.



MĒLA—MĀYĀMĀḶAVAGAUḶA No. 15.
RĀGA—**NĀDANĀMAKRIYA.**
TĀḶA—ĀDI (4+2+2+=8 Minims.)

11. இனிமேல் நமக்கென்ன விசாரம்.

இராகம்—நாதநாமக்கிரியை. தாளம்—ஆதி.

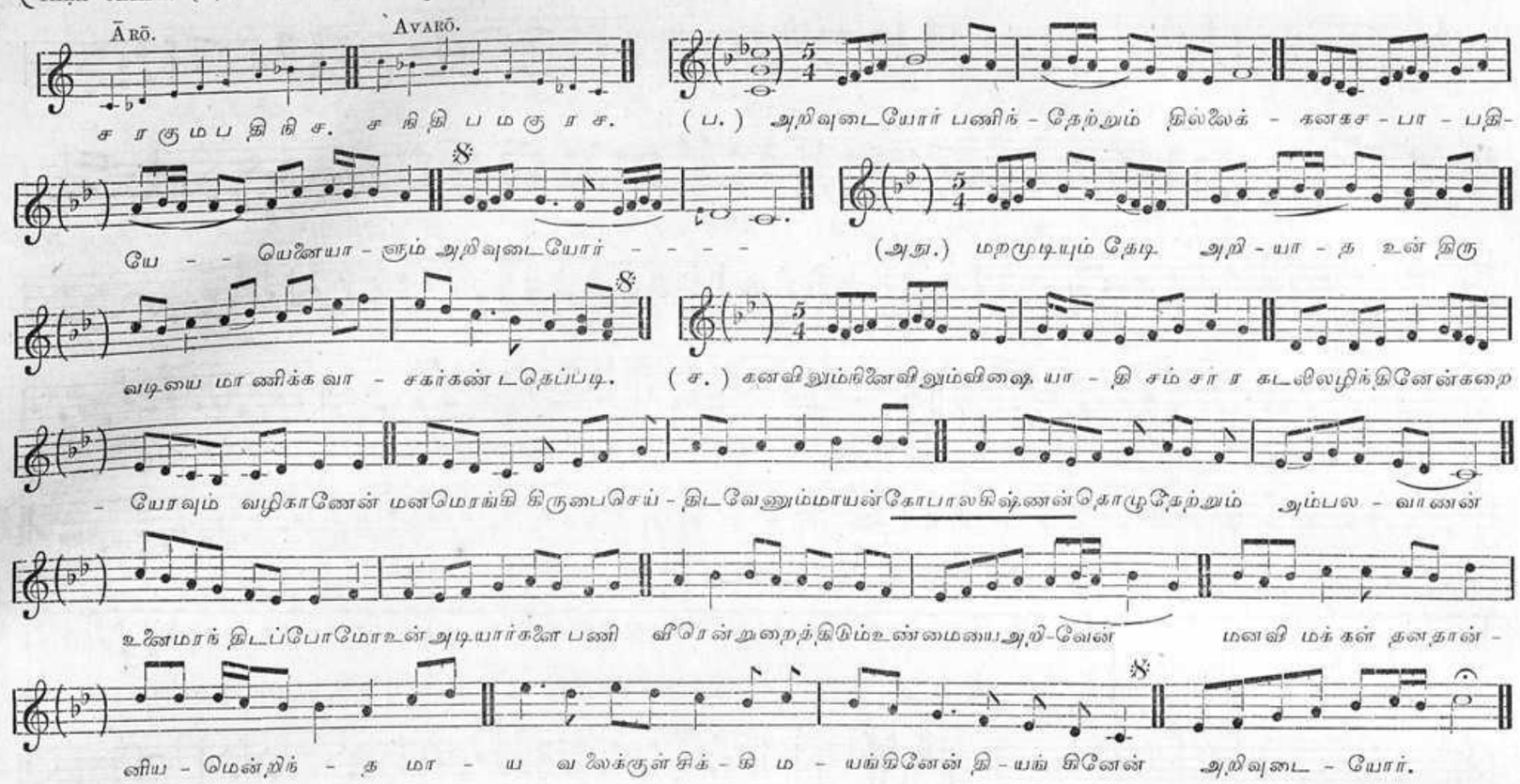
Count by Crotchets—Met. 𝅗𝅥=144.
Style of execution—Tenderly.

MĒḶA—CHAKRAVĀKA No. 16.
RĀGA—**CHAKRAVĀKA.** (SAMPŪRṆA.)
TĀḶA—JAMPE. (5+5=10 Crotchets.)

12. அறிவுடையோர் பணிந்தேற்றும் தில்லை.

இராகம்—சக்கிரவாகம்—தாளம்—ஜம்பை.

Count by Crotchets—Met. ♩ =160.
Style of execution—Vivace.

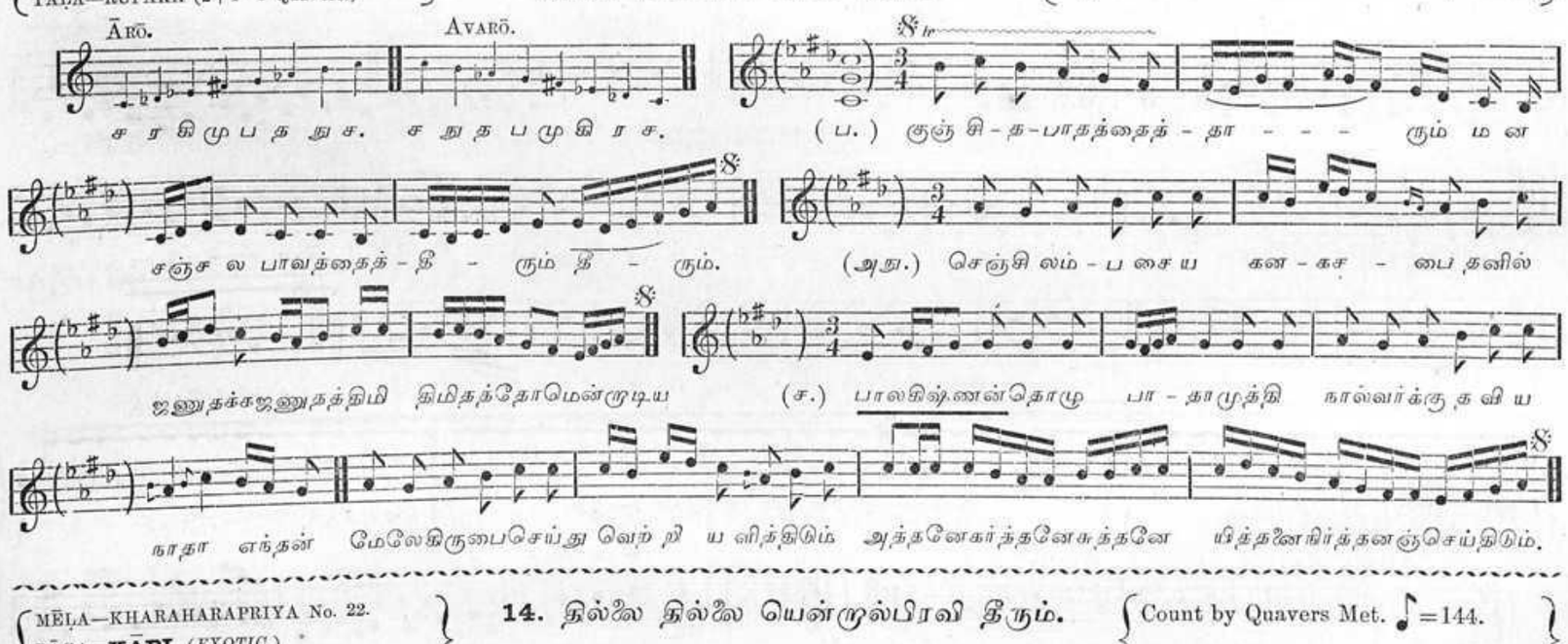


MĒḶA—SUBHA PANTUVARĀḶI No. 45.
RĀGA—**PANTUVARALI**
TĀḶA—RŪPAKA (2+4=6 Quavers.)

13. குஞ்சிதபாதத்தைத்தாரும்.

இராகம்—பந்துவராளி—தாளம்—ரூபகம்.

Count by Quavers—Met. ♪ = 144.
Style of execution—Tremando ed expressivo.

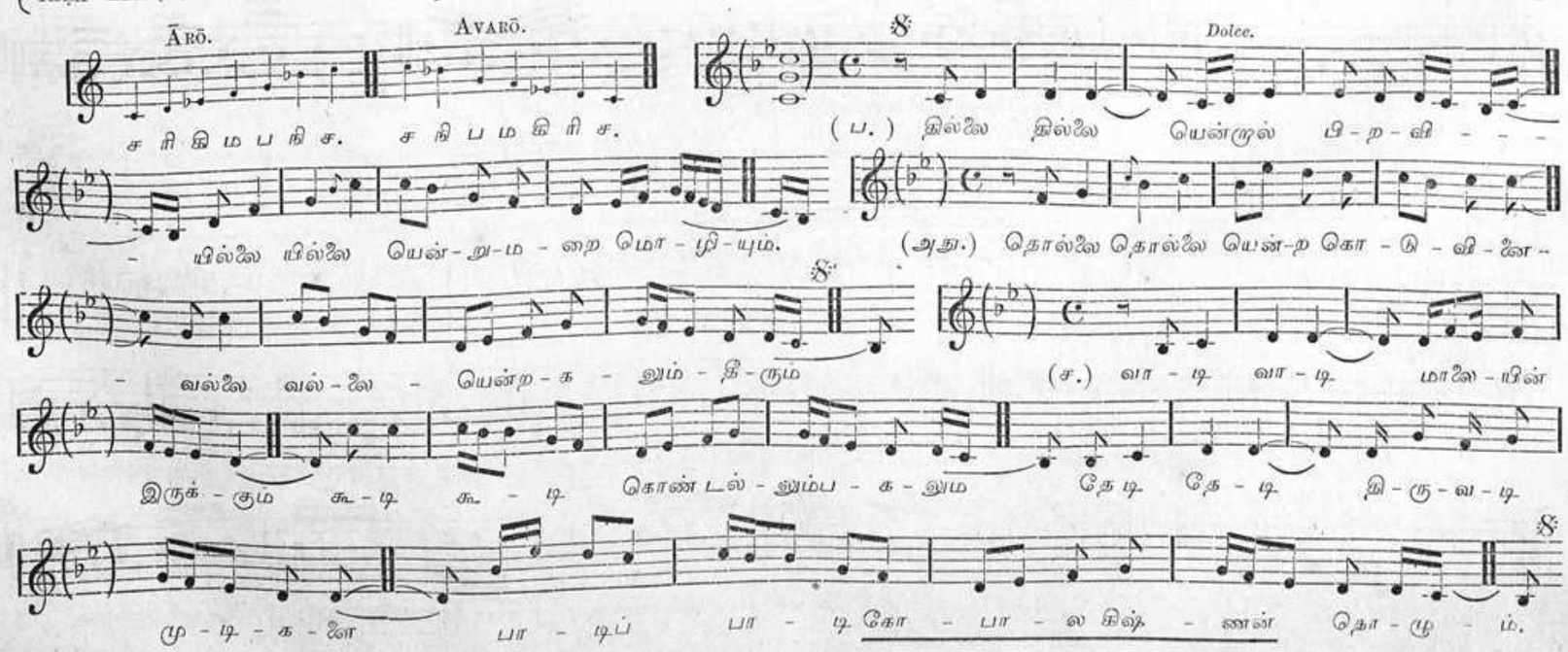


MĒḶA—KHARAHARAPRIYA No. 22.
RĀGA—**KĀPI.** (*EXOTIC.*)
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

14. தில்லை தில்லை யென்றுல்பிரவி தீரும்.

இராகம்—காப்பி—ஆதி.

Count by Quavers Met. ♪ =144.
Style of execution—Vivace.



135

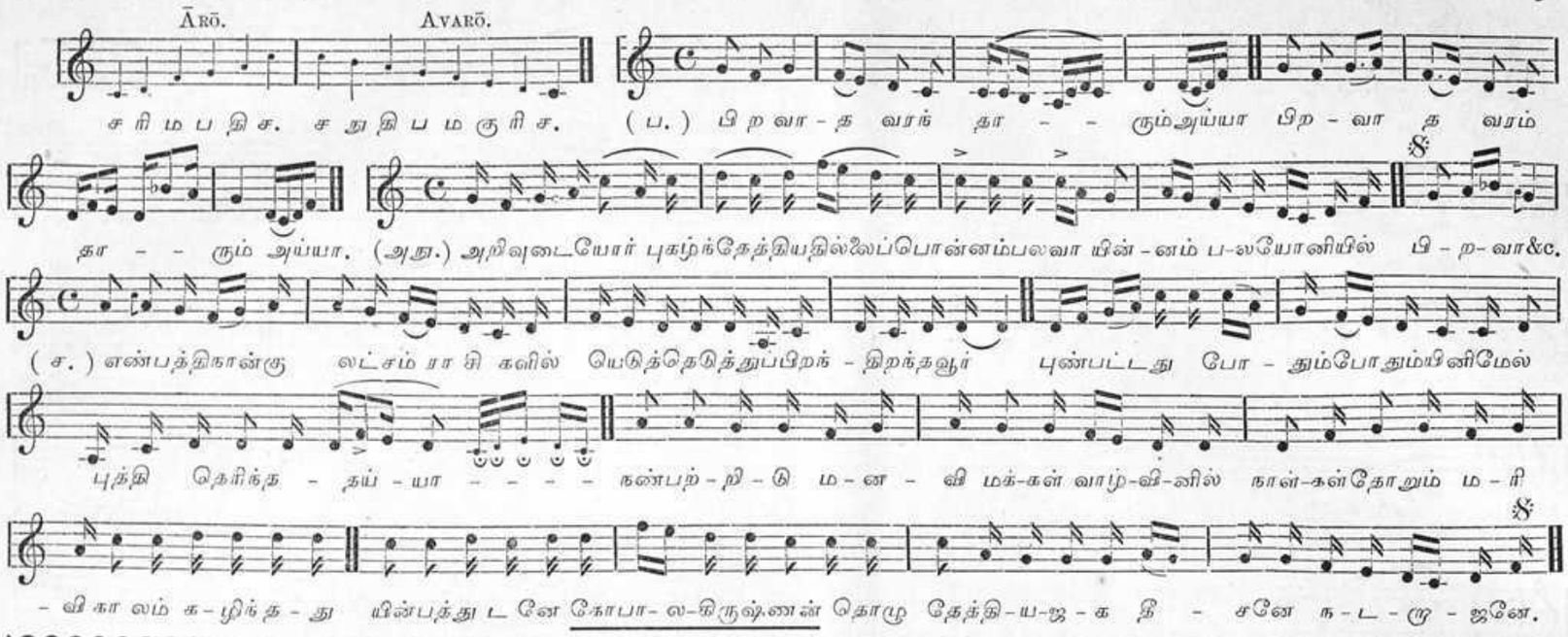
MĒḶA—ṢANKARĀBHARAṆA No. 29.
RĀGA—**ARABHI.** (*EXOTIC.*)
TĀḶA—ĀDI (4+2+2=8 Minims.)

15. பிறவாத வரம் தாரும்.

இராகம்—ஆரபி. தாளம்—ஆதி.

Count by Crotchets—Met. ♩=144.
Style of execution—Expressivo.

Ārō. Avarō.



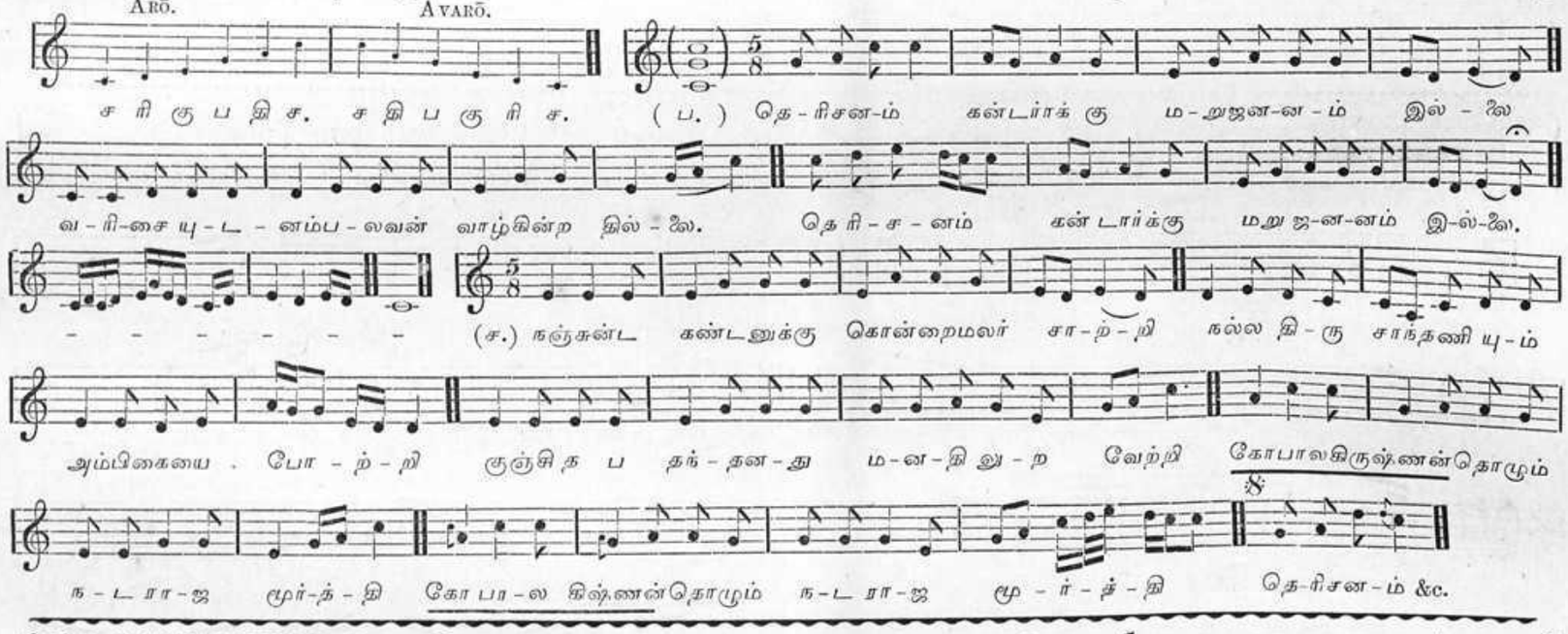
MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**MŌHANA** (*F & B VARJA.*)
TĀḶA—KHAṆḌAJĀTI LAGHU (3+2=5 quavers.)

16. தெரிசனங்கன்டார்க்கு மறுஜனனமில்லை.

இராகம்—மோஹனம். தாளம்—ஏகண்டஜாதிலகு.

Count by entire bars—Met. 𝅗𝅥𝅮=144.
Style of execution—Dolce.

Ārō. Avarō.



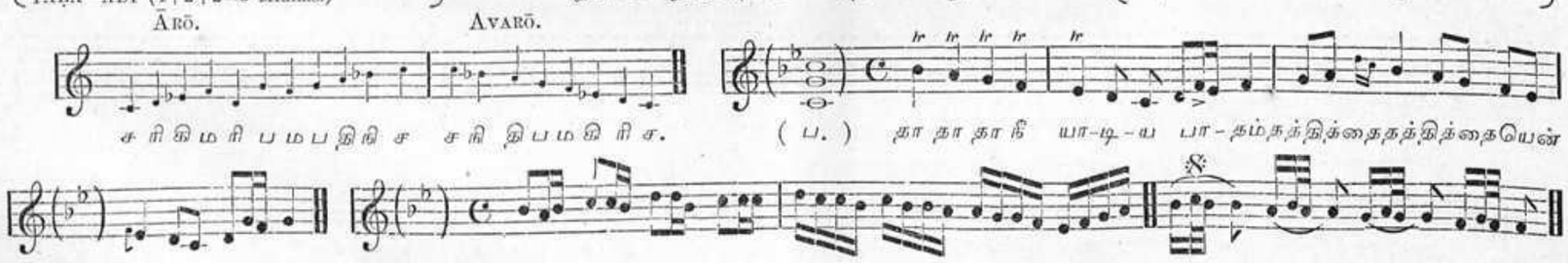
MĒḶA—KHARAHARAPRIYA No. 22.
RĀGA—**KĀPI** (*EXOTIC.*)
TĀḶA—ĀDI (4+2+2=8 Minims.)

17. தா தா தா நீ யா டி ய பாதம்.

இராகம்—இந்துஸ்தானி காபி. தாளம்—ஆதி.

Count by Crotchets—Met. ♩=144.
Style of execution—Gaily.

Ārō. Avarō.



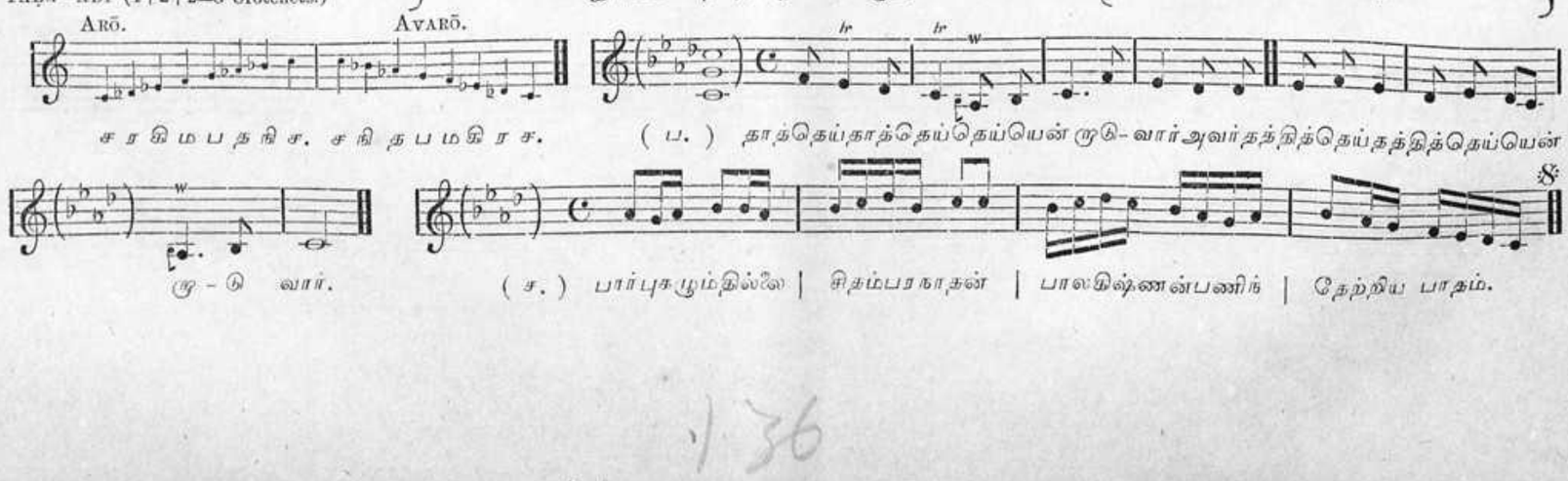
MĒḶA—HANUMA TŌḌI No. 8.
RĀGA—**TŌḌI** (*SAMPURNA.*)
TĀḶA—ĀDI (4+2+2=8 Crotchets.)

18. தாத்தெய் தாத்தெய் தெய்யென்றுடினர்.

இராகம்—தோடி. தாளம்—ஆதி.

Count by Crotchets—Met. ♩=144.
Style of execution—Gaily.

Arō. Avarō.



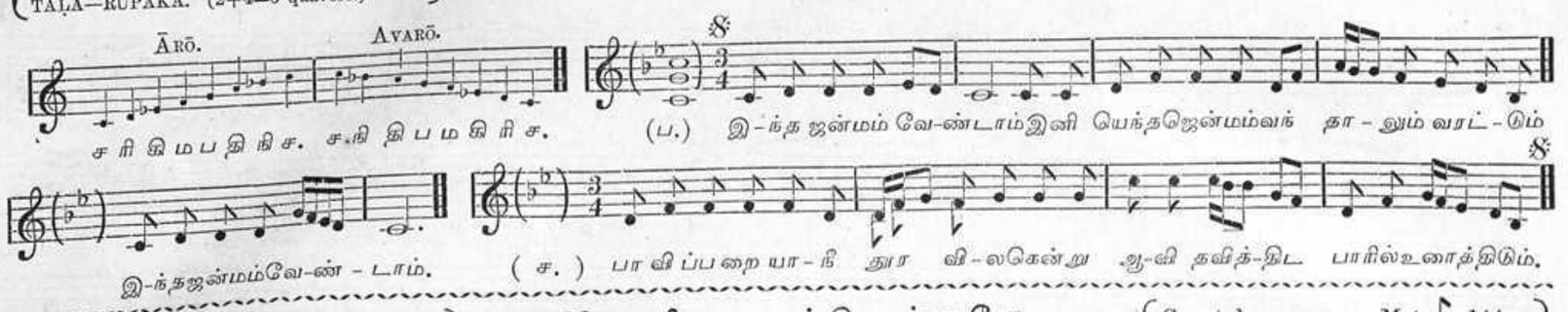
136

MĒḶA—KHARAHARAPRIYA No. 22.
RĀGA—**KHARAHARAPRIYA.**
TĀḶA—RŪPAKA. (2+4=6 quavers.)

19. இந்தஜன்மம்வேண்டாம்.

இராகம்—கரகரப்பிரியை—தாளம்—ரூபகம்.

Count by Crotchets—Met. ♩ =144.
Style of execution—Vivace.

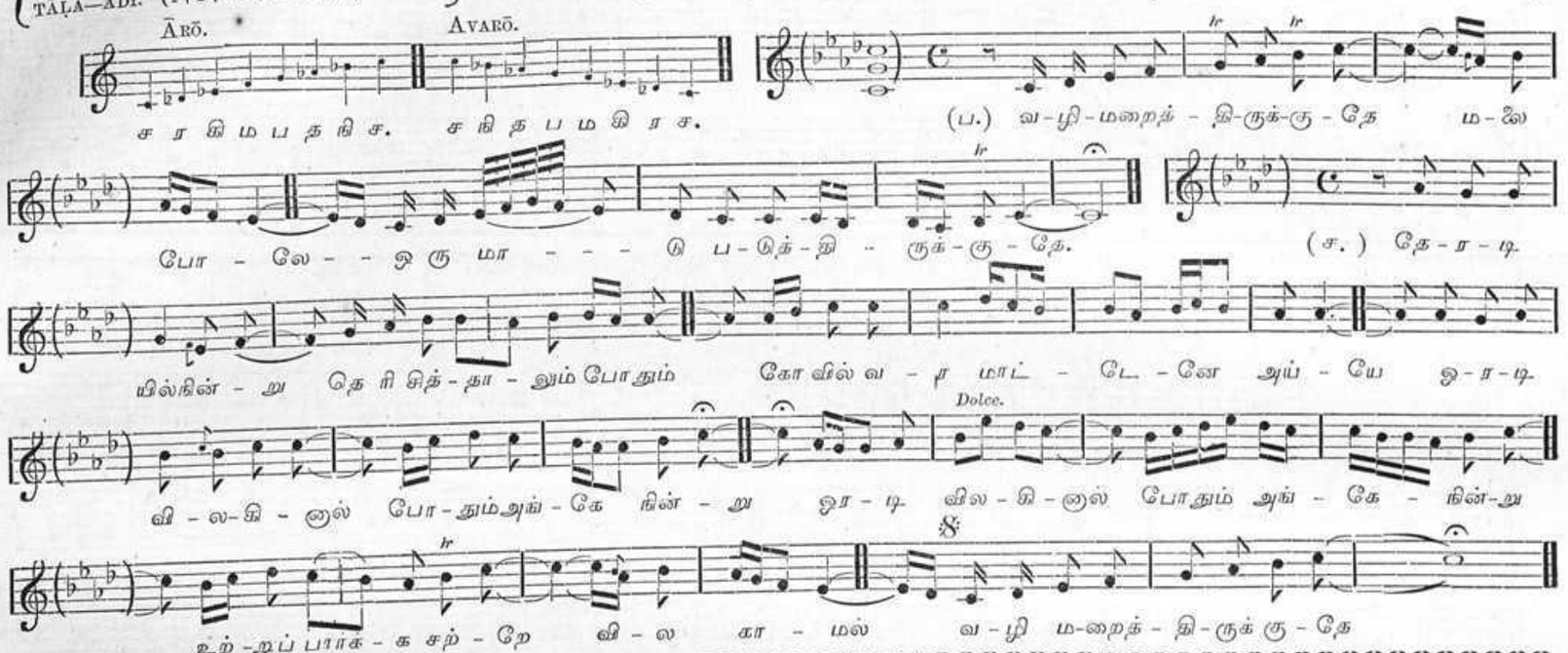


MĒḶA—HANUMATŌḌI No. 8.
RĀGA—**TŌḌI.** (SAMPŪRṆA.)
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

20. வழிமறைத்திருக்குதே.

இராகம்—தோடி—தாளம்—ஆதி.

Count by quavers—Met. ♪ = 144.
Style of execution—Dolcissimo.

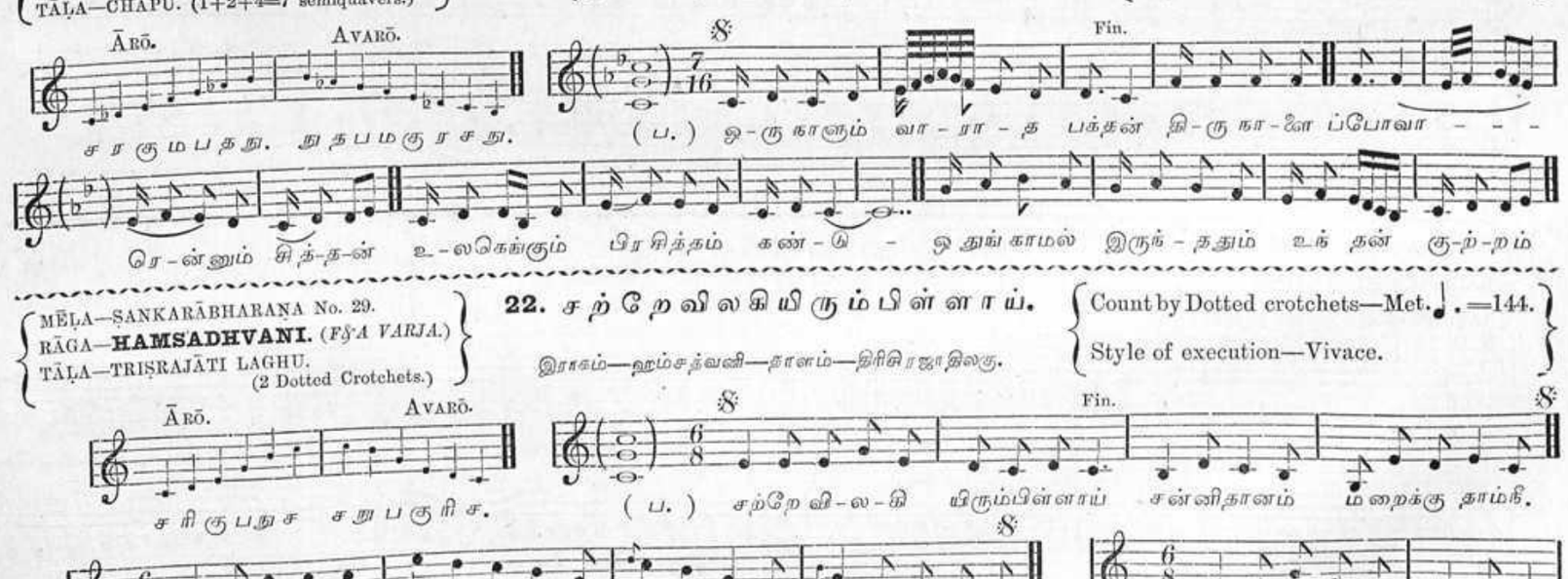


MĒḶA—MĀYĀMĀḶAVAGAUḶA No. 15.
RĀGA—**NĀDANĀMAKRIYA.**
TĀḶA—CHĀPU. (1+2+4=7 semiquavers.)

21. ஒருநாளும் வாராதபக்தன்.

இராகம்—நாதநாமக்கிரியை—தாளம்—சாப்பு.

Count by entire bars—Met. 𝅗𝅥.. =100.
Style of execution—Soavissimo.

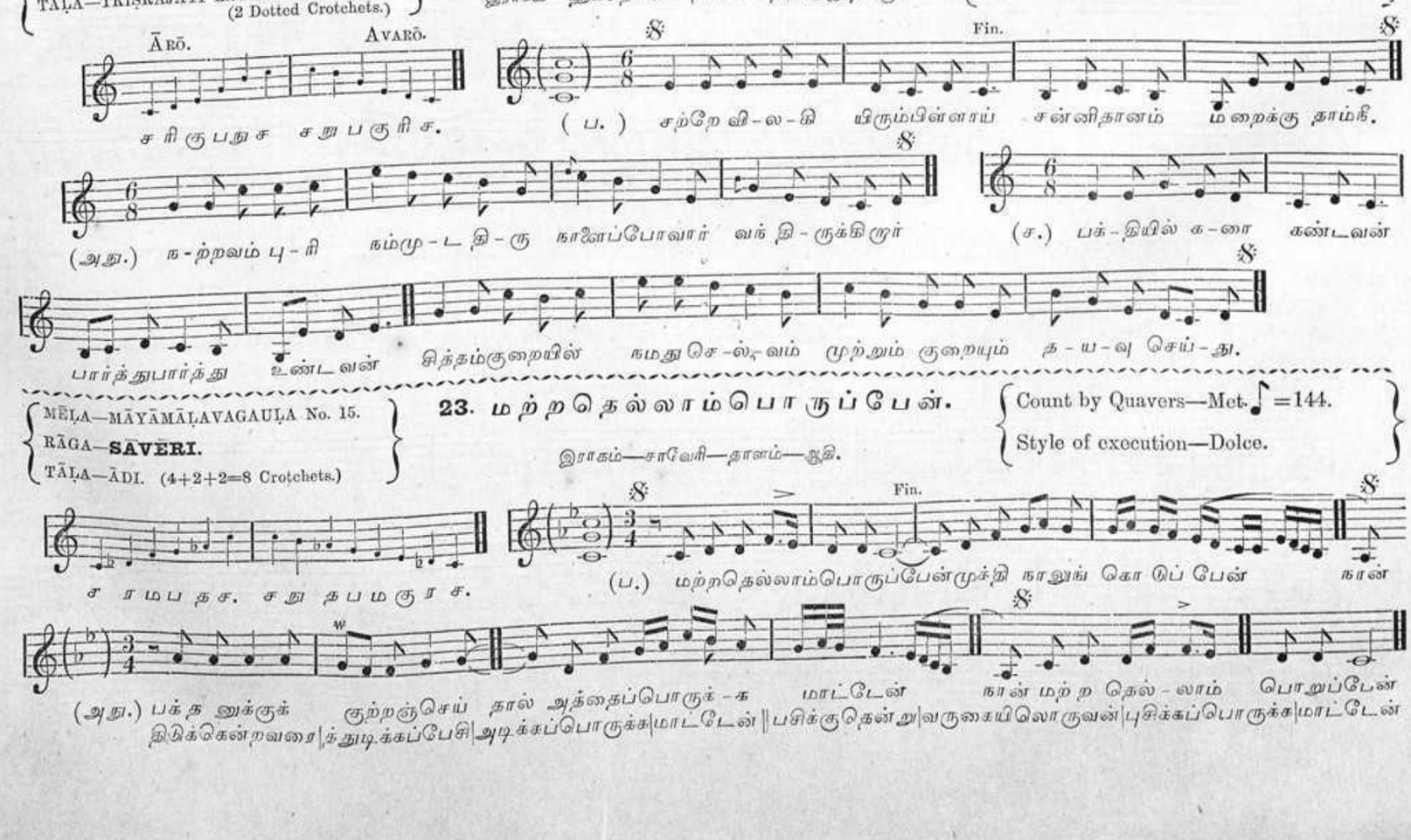


MĒḶA—ṢANKARĀBHARAṆA No. 29.
RĀGA—**HAMSADHVANI.** (*FṢA VARJA.*)
TĀḶA—TRIṢRAJĀTI LAGHU. (2 Dotted Crotchets.)

22. சற்றேவிலகியிரும்பிள்ளாய்.

இராகம்—ஹம்சத்வனி—தாளம்—திரிசிரஜாதிலகு.

Count by Dotted crotchets—Met. ♩. =144.
Style of execution—Vivace.



MĒḶA—MĀYĀMĀḶAVAGAUḶA No. 15.
RĀGA—**SĀVĒRI.**
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

23. மற்றதெல்லாம்பொருப்பேன்.

இராகம்—சாவேரி—தாளம்—ஆதி.

Count by Quavers—Met. ♪ =144.
Style of execution—Dolce.

MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**NAVARŌJU.**
TAḶA—ĀDI (4+2+2=8 Crotchets.)

24. மாங்குயில்கூவிய சோலைகளும்.

இராகம்—நவரோஜு—தாளம்—ஆதி.

Count by Crotchets.—Met. ♩=144.
Style of execution—Vivacissimo.

Ārō. Avarō.

ப நி நு ச ரி கு ம ப. ப கு ரி ச நு நி ப.

(ப.) மாங்குயில்கூவிய சோலைகளும் வாபீ கூப தடாகங்களுந் துங்கதிர்மண்டல
மெத்தையுஞ் சொன்னசபேசன் துசமரமும் நாலுபுரத்திலுங் கோபுரமும் நவமணிசித்திர மண்டபமும் சீலமுறுங்திரு வீதிகளும்
தில்லை வேதியர் மாளிகையும் கண்டேன்களிதிர்ந் - தேன் என்கவலையெல்லாம் ஒழிந்தேன் மண்டலம்புகழும் சபேசன்சன்னிதி
வாழ்த்திபணித்துநின்றேன்|தஞ்சமென்றடைந்தேனிந்த|சடலத்தால்கொந்தேன்|அஞ்சவேண்டாமென்றொருதரம்சொல்லி|அழைத்தாலாகா|தோ
அப்பா உன்சரணம் நில்லைக்கரசேவுன் சர - ணம் ஒப்பாரில்லா நாடகம்பாயிலும் ஒளியே உன் சர - ணம் சர ணம்.

MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**JANJŪṬI.**
TĀḶA—ĀDI (4+2+2=8 Crotchets.)

25. வருவாரோ அருள்புரிவாரோ.

இராகம்—செஞ்சுருட்டி. தாளம்—ஆதி.

Count by Quavers—Met. ♪=144.
Style of execution—Dolce.

Ārō. Avarō.

நி ச ரி கு ம ப நி நி நி ப ம கு ரி ச நி நி ப நி ச.

(ப.) வ - ரு - வா ரோ அருள் புரி - வா -
- ரோ எந்-தன் ம-ன-து ச - லிக்கு நு நானென்ன செய்-வே - ன்
(அது.) ஹர ஹர சங்-க - ர
அம்ப - ல வா-ணன் ஆ - த - ரி - க்காதிரு - ப்-பா - ரோ ஓ-ருக்-கா-ல் ஹர ஹர சங்க - ர
அம்ப - ல வா - ணன் ஆ - தரிக் - கா - நி - ருப் பா-ரோ ஓ-ருக்-கால் வரு வா - ரோ அருள்

MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**YADUKULAKĀMBŌDHI.**
TĀḶA—TRIṢRAJĀTI LAGHU (2 dotted crotchets.)

26. பார்த்து பிழையுங்கள்.

இராகம்—ஏதுகுலகாம்போதி. தாளம்—திரிசிரஜாதி லகு.

Count by dotted Crotchets—Met. ♩. =144.
Style of execution—Vivace.

Ārō. Avarō.

ச ரி ம ப நி ச ச நி நி ப ம கு ரி ச.

(ப.) பார்த்துபிழையு - ங் கள் நீங் - கள் பார்த்-து பி-ழையுங் கள்

(ச.) பார்த் - து பிழை-யிங்-த சோ-ற்று நு - ருத் - நி - யை யேத்திக்தொழ வே-ண்டாம் கா-ற்று போ - கு முன்னே
பாலகிருஷ்ணன்தொழுங் கோ - ல - க்-க னங் க - ள மே - லு-க்கு மேல் நா - டி கா - லக் - க - லி - ய - ற.

MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**KĀMBŌDHI** (*VAKRA.*)
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

27. செந்தாமரை மலர்சூழ்.

இராகம்—காம்போதி—தாளம்—ஆதி.

Count by Quavers—Met. ♪= 144.
Style of execution—Soavissimo.

Ārō. Avarō.

ச ரி கு ம ப நி ம கு ப நி ச ச நி நி ப ம கு ரி ச நு ப நி ச.

(ப.) செந்தா-ம - ரைமலர்சூ-ழ்
ஓ-டை - க - ளும்மேடையு-ம் செரிந்தம - லர்கள் ஆட்டும் சிறந் - த வே - ளூ - ர் யெந்த-பி
- ராணுக்க-பி - ஷே-க கோ ரோ - ச - ன மே - ந் தீர்ந் தொ ழிந் - தார் ம - ன வாட்-டம்

MĒḶA—MĀYĀMĀḶAVAGAUḶA No. 15.
RĀGA—**GAULIPANTU.**
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

28. நமக்கினிபயமேது.

இராகம்—கௌளிபந்து—தாளம்—ஆதி.

Count by Quavers—Met. ♩ = 144.
Style of execution—Dolce.

Ārō. Avarō.

ச ர கு ர ம ப த ப து ச. ச து த ப ம கு ர ச.

(ப.) ந-ம-க்கி னி - ப-ய மே-து தில் லை ந-ட ரா-ச

னி-ரு-க்-கு-ம்போது. (அது.) மா-ர்க் கண்ட-ய-ருக்காக - ம-ற-லி-யை - யு-தை-த்-திட்ட மான் ம-ழு

வே ந்-தும் ம- ஹா - தே-வ - னிரு - க்க - - - (ச.) இ-ர-ணி-ய - னுல் வெறி - கொண் ட ந-

ர - சிம் - ம - னை த-ர-ணி-யில் ரட்-சித்த சங் க-ர-னு - நி - ரு - க்க.

MĒḶA—HANUMATŌḌI No. 8.
RĀGA—**TŌḌI** (*SAMPŪRṆA.*)
TĀḶA—ĀDI (4+2+2=8 Minims.)

29. உத்தாரம்தாருமய்யே.

இராகம்—தோடி—தாளம்—ஆதி.

Count by Crotchets.—Met. ♩ = 144.
Style of execution—Entreatingly.

Ārō. Avarō.

ச ர கி ம ப த நி ச. ச நி த ப ம கி ர ச.

(ப.) உத்-தா - - ரம் தா ருமய்யே எனக்

கொருவருமில்லை | ப-ர-கெ-தி யடைய. | (ச.)சிதம்பரம்தெரிசித்து | வந்துங்களெல்லையை | காத்துக்கொண்டிரு | க்கிறேனய்யா.

MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**MŌHANA.** (*VARJA.*)
TĀḶA—ĀDI (4+2+2=8 Minims.)

30. பறையா நீ சிதம்பரமென்று.

இராசம்—மோகனம். தாளம்—ஆதி.

Count by Crotchets—Met. ♩ = 144.
Style of execution—Angrily.

Fin.

Ārō. Avarō.

ச ரி கு ப தி ச. ச தி ப கு ரி ச.

(ப.) ப றை யா நீ | சிதம்பரமென்றுசொல்லப் | பதிமோடாபோக | ப்பதிமோடா.

(அது.) அறியாத்தனமினி சொன்னலினிமேல் அடிப்பேன்கூலிப் பிடிப்பேன் பாவி (ச.) கள்ளம்திருகற்குப் பாரு உன்

கால் படும் பண்ணையில் விற் றிரு இது சொன்னது மில்லையே உன் குரு நீ சு க முடனேவாழ்ந்து கொண் டி ரு அடா.

MĒḶA—ṢANKARĀBHARAṆA No. 29.
RĀGA— **Do.**
TĀḶA—ĀDI. (4+2+2=8 Minims.)

31. மார்கழிமாதத் திருவாதிரைநாள்.

இராகம்—சங்கராபரணம்—தாளம்—ஆதி.

Count by Crotchets—Met. ♩ = 144.
Style of execution—Soavissimo.

Ārō. Avarō.

ச ரி கி ம ப தி நு ச. ச நு தி ப ம கு ரி ச.

(ப.) மார்கழிமாதத் | திருவாதிரை நாள் | வரப்போகுதுஅய்யே - - - - - - - -

(அது.) ம ன தை புண்ணு-கப்ப-ன் ணும-ல் ஒ ரு த ரம்போய் வா வென்றுசொல்லய் யே- - - - - - - -

---

MĒḶA—KHARAHARAPRIYA No. 22.
RĀGA—**MUKHĀRI.** (*EXOTIC.*)
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

32. மாடுதின்னும் புலையா.

இராகம்—முகாரி—தாளம்—ஆதி.

Count by Crotchets.—Met. ♩ = 100.
Style of execution—Maestoso.

Ārō. Avarō.

ச ரி ம ப தி நி தி ச. ச நி த ப ம கி ரி ச.

மா-டுதின்னும் பு-லை யா உனை - க் - கு மார்க ழி தி - ரு நா

ளோ - - டா தே-டி யெ-டுத்தா-ய் ந் யாரிட த் - தே தின் டா தே போ-டா - - போ - டா போ-டா.

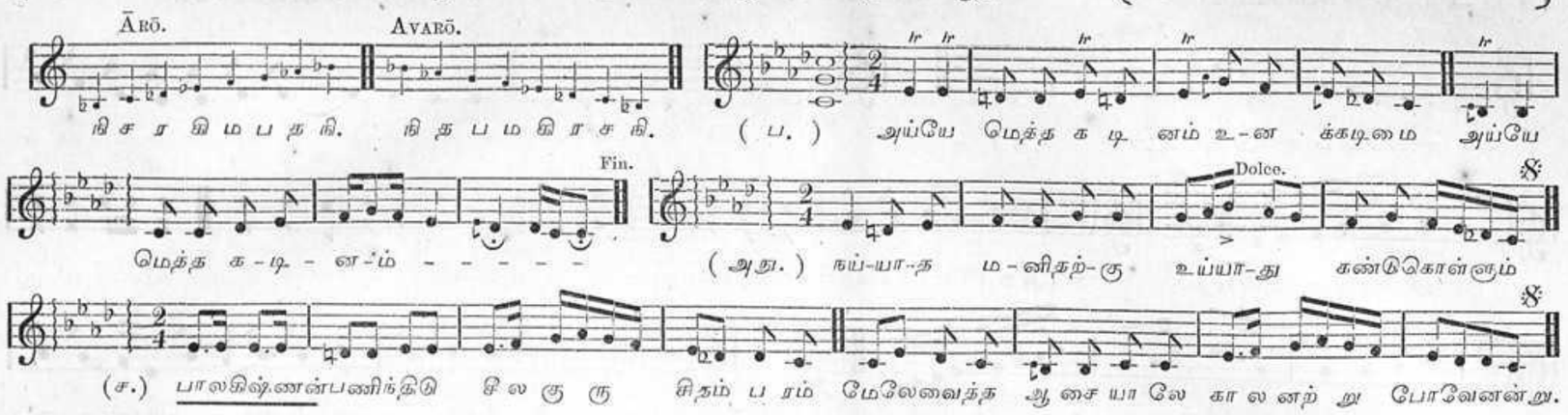
Fin.

MĒḶA—HANUMATŌḌI No. 8.
RĀGA—**PUNNĀGAVARĀḶI.**
TĀḶA—ĀDI (4+2+2=8 Crotchets.)

33. அய்யே மெத்தகடினம் உனக்கடிமை.

இராகம்—புன்னகவராளி—தாளம்—ஆதி.

Count by Crotchets—Met. ♩=144.
Style of execution—Dolce.

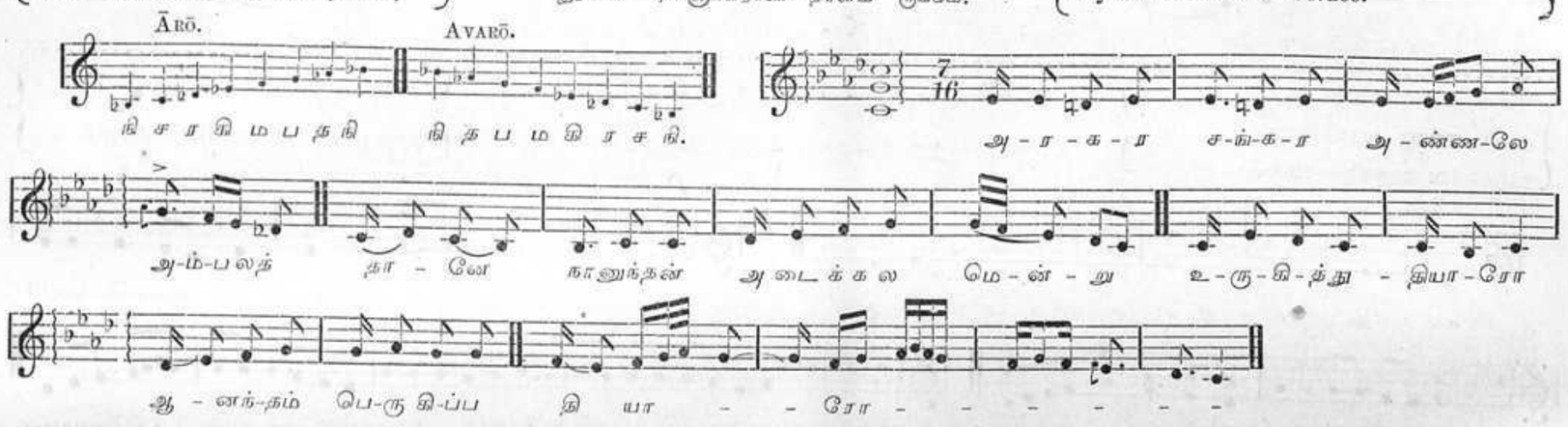


MĒḶA—HANUMATŌḌI No. 8.
RĀGA—**PUNNĀGAVARĀḶI.**
TĀḶA—CHĀPE (1+2+4=7 semiquavers.)

34. அரகர சங்கர அண்ணா லே.

இராகம்—புன்னகவராளி—தாளம்—ரூபகம்.

Count by entire bars—Met. 𝅗𝅥. . =144.
Style of execution—Vivace.

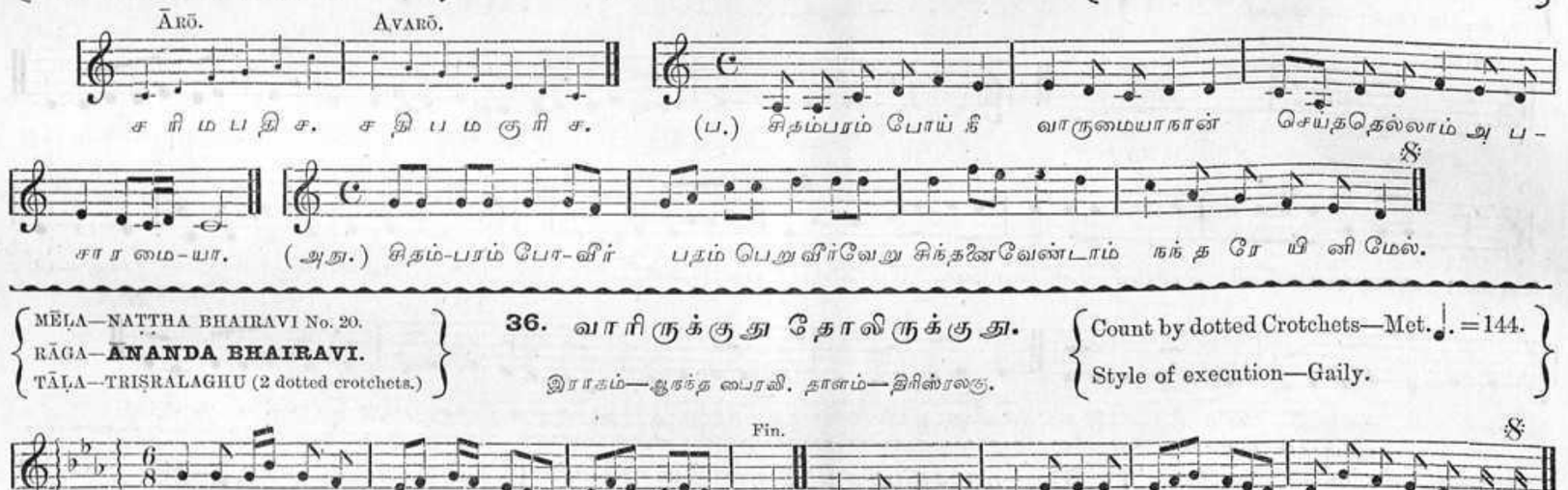


MĒḶA—HARIKĀMBŌDHI No. 28.
RĀGA—**SAMA** (*VARJA.*)
TĀḶA—ĀDI (4+2+2=8 crotchets.)

35. சிதம்பரம் போய் நீர் வாருமையா.

இராகம்—சாமா—தாளம்—ஆதி.

Count by Crotchets—Met. ♩=144.
Style of execution—Dolce.

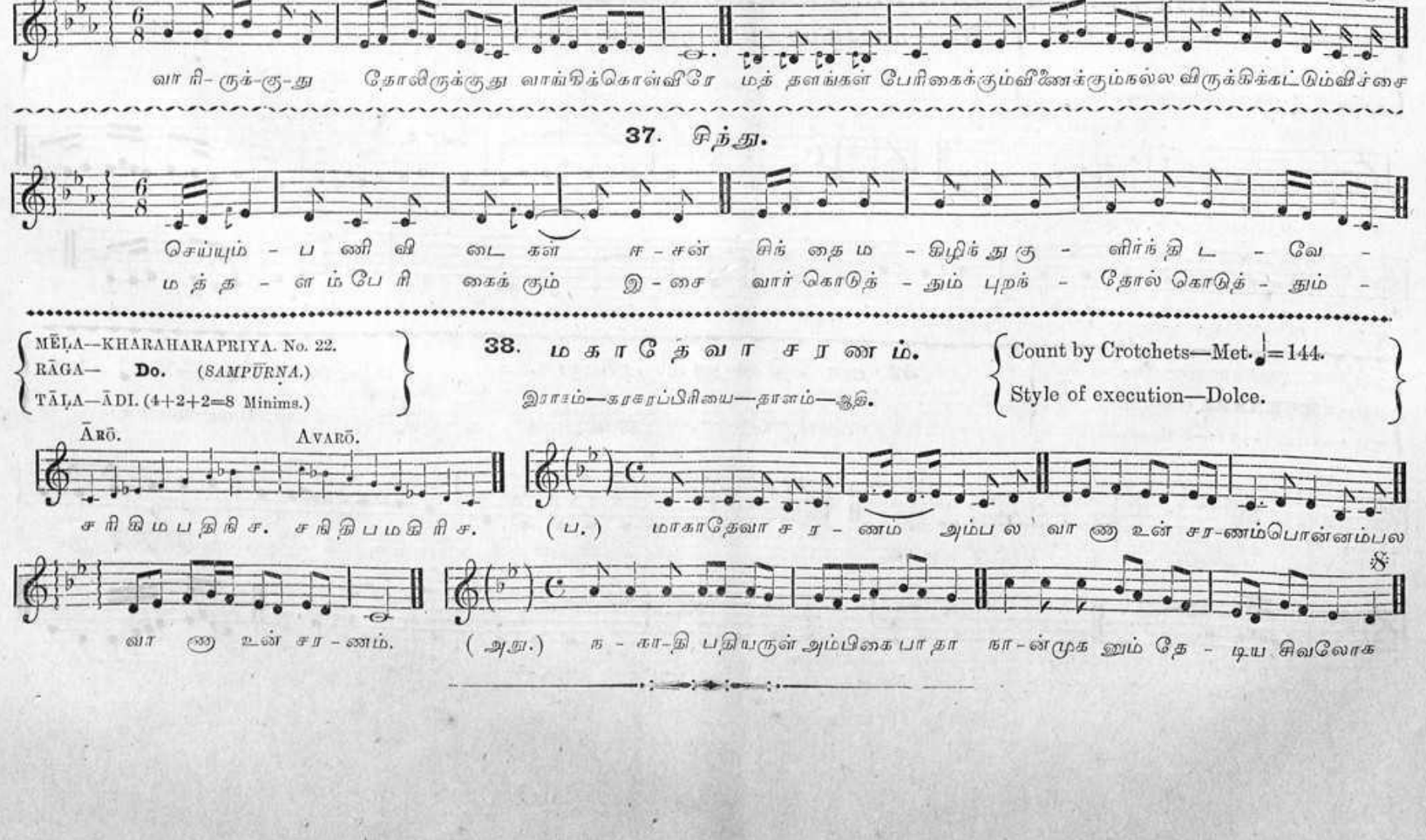


MĒḶA—NATTHA BHAIRAVI No. 20.
RĀGA—**ĀNANDA BHAIRAVI.**
TĀḶA—TRISRALAGHU (2 dotted crotchets.)

36. வாரிருக்குது தோலிருக்குது.

இராகம்—ஆநந்த பைரவி. தாளம்—திரிஸ்ரலகு.

Count by dotted Crotchets—Met. 𝅗𝅥. =144.
Style of execution—Gaily.



37. சித்து.

MĒḶA—KHARAHARAPRIYA. No. 22.
RĀGA— **Do.** (*SAMPŪRṆA.*)
TĀḶA—ĀDI. (4+2+2=8 Minims.)

38. மகாதேவா சரணம்.

இராகம்—கரகரப்பிரியை—தாளம்—ஆதி.

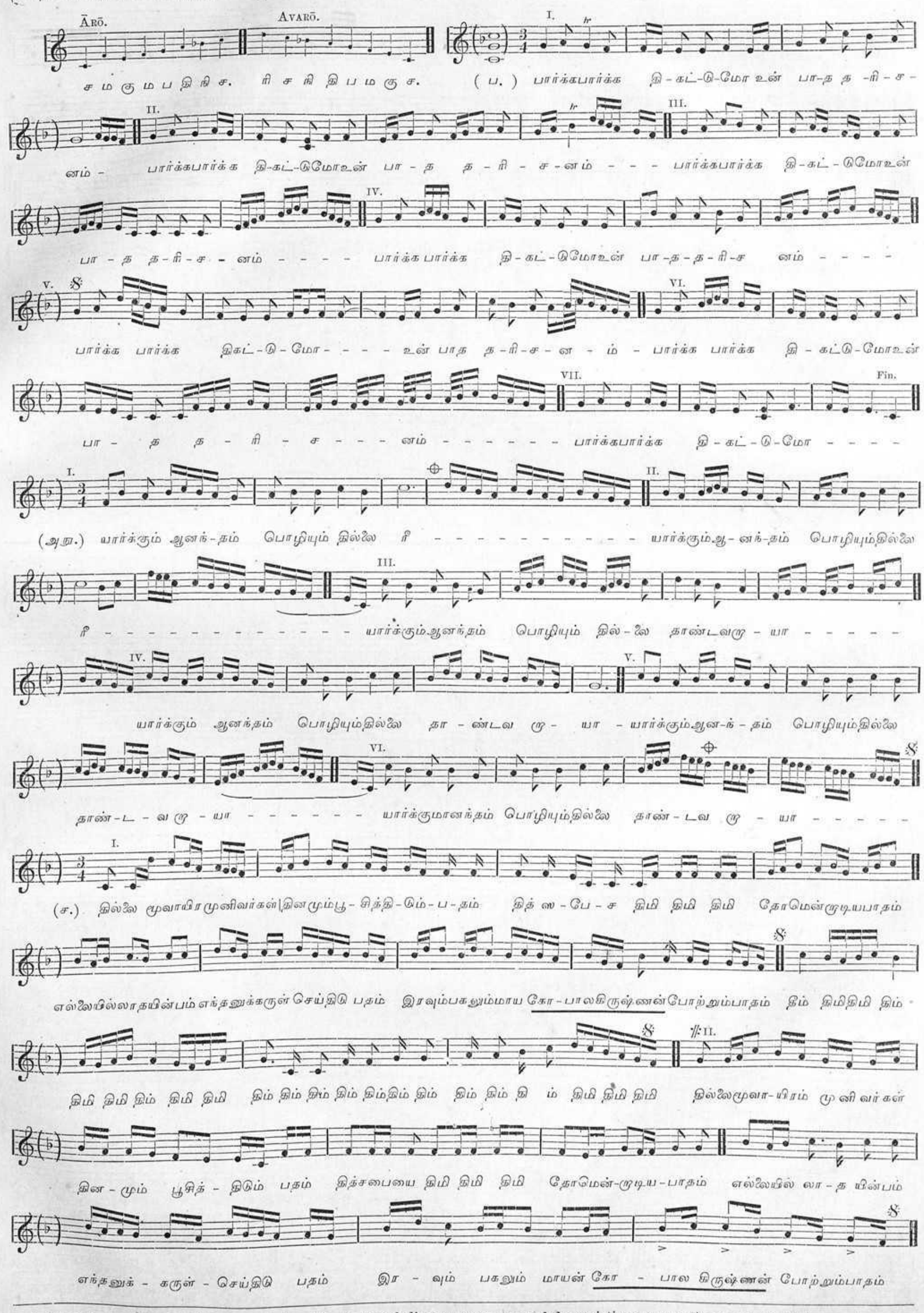
Count by Crotchets—Met. ♩=144.
Style of execution—Dolce.

MĒḶA—HARIKĀMBŌDHI No. 8.
RĀGA—**KHAMĀSU.** (*EXOTIC.*)
TĀḶA—RŪPAKA (4+2=6 Quavers.)

39. பார்க்க பார்க்க திகட்டுமோ.

இராகம்—கமாசு. தாளம்—ரூபகம்.

Count by Quavers—Met. ♪=144.
Style of execution—Joyfully.



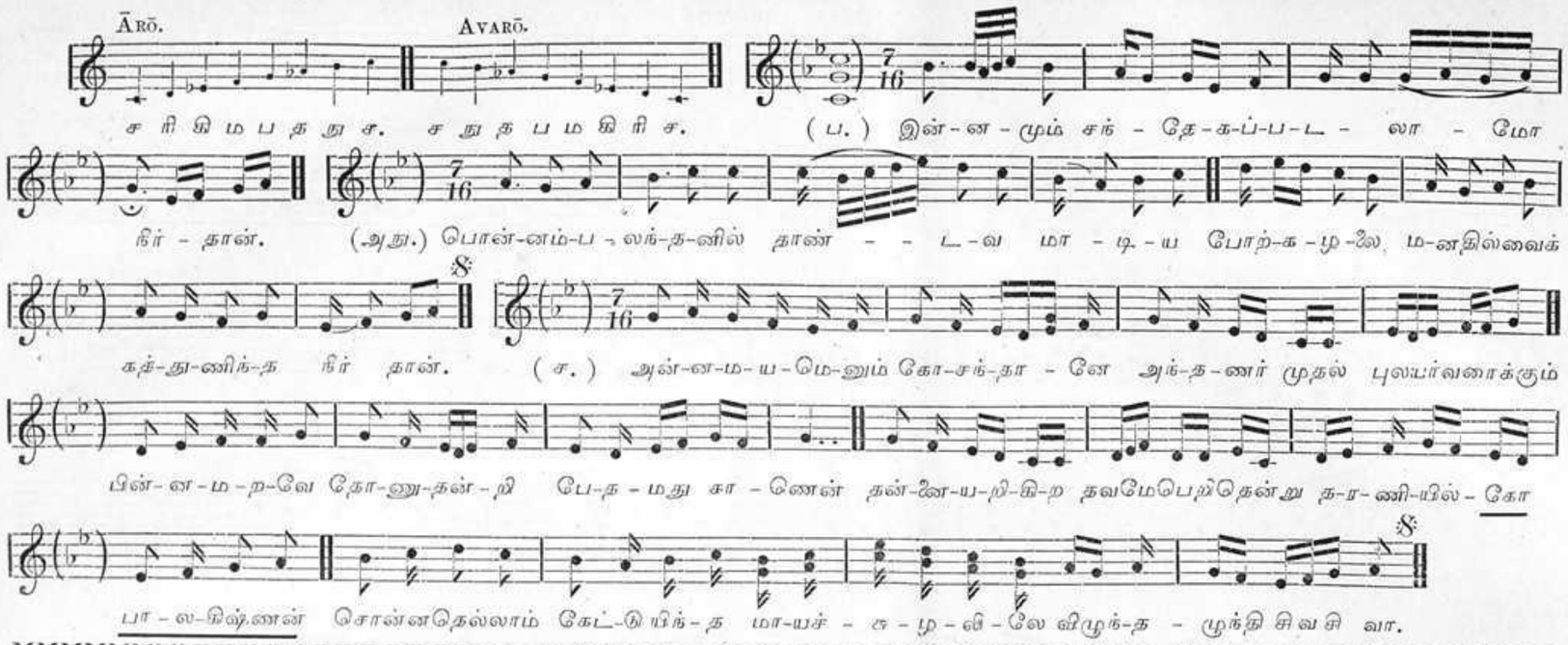
:// There is no end to the different ways in which these melodies are sung; some of the variations, e.g. at ⊕, are manifestly incorrect.

MĒḶA—KĪRAVĀṆI No. 21.
RĀGA—**KĪRAVĀṆI** (*SAMPŪRṆA.*)
TĀḶA—MIṢRALAGHU (7 Semiquavers.)

40. இன்னமும் சந்தேகப்படலாமோ.

இராகம்—கீரவாணி. தாளம்—மிசிரலகு.

Count by entire bars—Met. ♩.. = 100.
Style of execution—Dolcissimo.

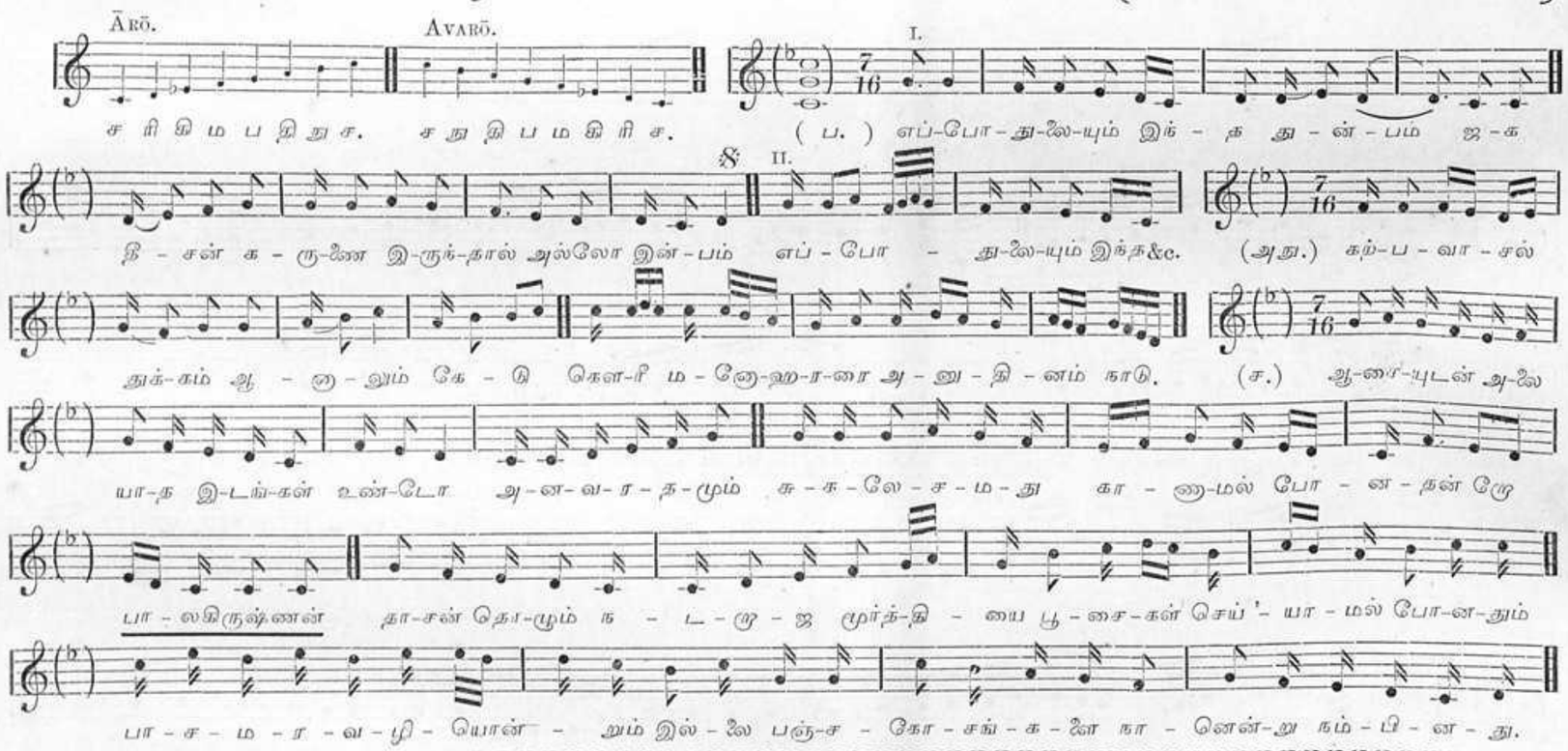

ĀRŌ. AVARŌ.
ச ரி கி ம ப த நு ச. ச நு த ப ம கி ரி ச. (ப.) இன்-ன-மும் சந்-தே-க-ப்-ப-ட-லா-மோ
நீர்-தான். (அநு.) பொன்-னம்-ப-லந்-த-னில் தாண்-டவ மா-டி-ய போற்-க-ழ-லை ம-னதில்வைக்
கத்-து-ணிந்-த நீர் தான். (ச.) அன்-ன-ம-ய-மெ-னும் கோ-சந்-தா-னே அந்-த-ணர் முதல் புலயர்வரைக்கும்
பின்-ன-ம-ற-வே தோ-ணு-தன்-றி பே-த-மது சா-ணென் தன்-னை-ய-றி-கி-ற தவமேபெறிதென்று த-ர-ணி-யில்-கோ
பா-ல-கிஷ்ணன் சொன்னதெல்லாம் கேட்-டு யிந்-த மா-யச்-சு-ழ-லி-லே விழுந்-த-ழுந்தி சிவசி வா.

MĒḶA—GAURĪMANŌHARI No. 23.
RĀGA—**GAURĪMANŌHARI** (*SAMPŪRṆA.*)
TĀḶA—MIṢRALAGHU (7 Semiquavers.)

41. எப்போ துலையு மிந்த துன்பம்.

இராகம்—கௌரீமனோகரி—தாளம்—மிசிரலகு.

Count by entire bars—Met. ♩.. = 100.
Style of execution—Soavissimo.

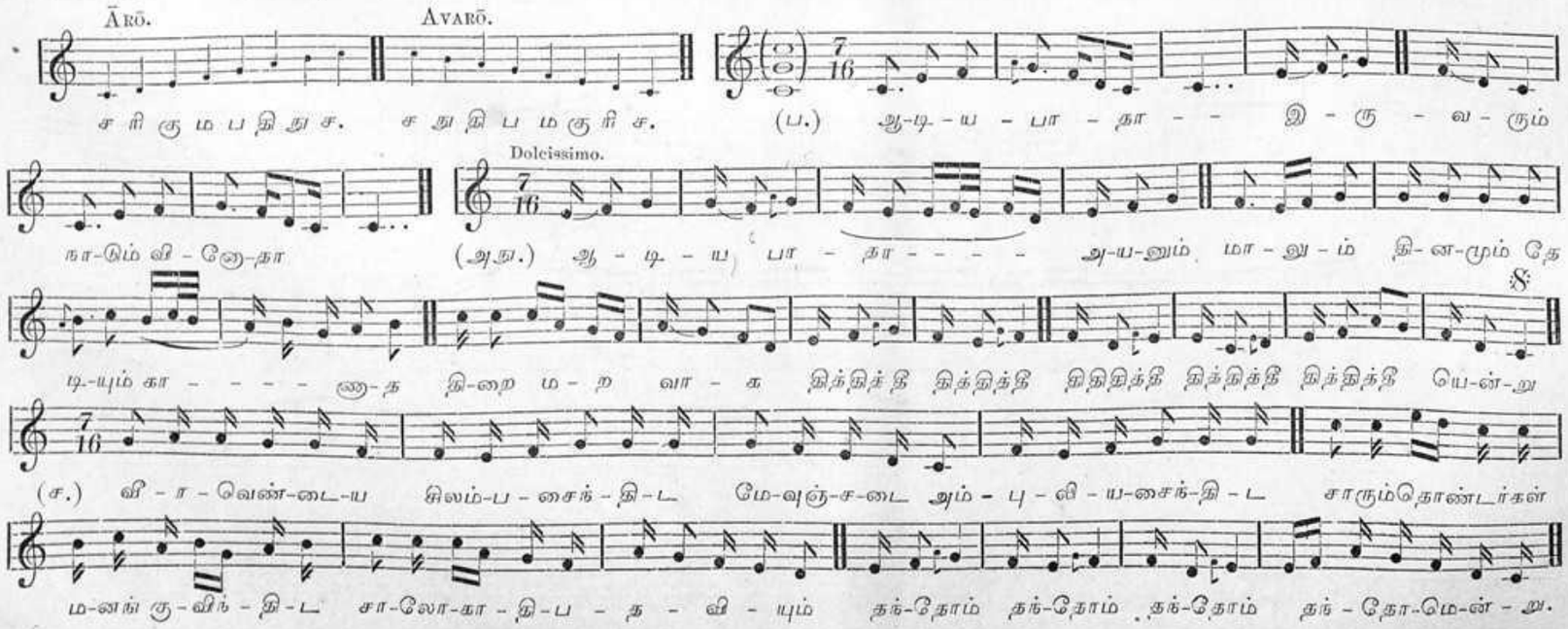

ĀRŌ. AVARŌ. I.
ச ரி கி ம ப தி நு ச. ச நு தி ப ம கி ரி ச. (ப.) எப்-போ-து-லை-யும் இந்-த து-ன்-பம் ஜ-க
II.
தீ-சன் க-ரு-ணை இ-ருந்-தால் அல்லோ இன்-பம் எப்-போ-து-லை-யும் இந்த&c. (அநு.) கற்-ப-வா-சல்
துக்-கம் ஆ-னா-லும் கே-டு கௌ-ரீ ம-னோ-ஹ-ர-ரை அ-னு-தி-னம் நாடு. (ச.) ஆ-சை-யுடன் அ-லை
யா-த இ-டங்-கள் உண்-டோ அ-ன-வ-ர-த-மும் சு-க-லே-ச-ம-து கா-ணா-மல் போ-ன-தன் றோ
பா-லகிருஷ்ணன் தா-சன் தொ-ழும் ந-ட-ரா-ஜ மூர்த்-தி-யை பூ-சை-கள் செய்-யா-மல் போ-ன-தும்
பா-ச-ம-ர-வ-ழி-யொன்-றும் இல்-லை பஞ்-ச-கோ-சங்-க-ளை நா-னென்-று நம்-பி-ன-து.

MĒḶA—ṢANKARĀBHARAṆA No. 29.
RĀGA—**ṢANKARĀBHARAṆA** (*SAMPŪRṆA.*)
TĀḶA—MIṢRALAGHU (7 Semiquavers.)

42. ஆடிய பாதா.

இராகம்—சங்கராபரணம்—தாளம்—மிசிரலகு.

Count by entire bars—Met. ♩.. = 100.
Style of execution—Dolcissimo.


ĀRŌ. AVARŌ.
ச ரி கு ம ப தி நு ச. ச நு தி ப ம கு ரி ச. (ப.) ஆ-டி-ய-பா-தா-இ-ரு-வ-ரும்
Dolcissimo.
நா-டும் வி-னோ-தா (அநு.) ஆ-டி-ய பா-தா-அ-ய-னும் மா-லு-ம் தி-ன-மும் தே
டி-யும் கா-ணா-த தி-றை ம-ற வா-க தித்தித்தீ தித்தித்தீ திதிதித்தீ தித்தித்தீ தித்தித்தீ யென்-று
(ச.) வீ-ர-வெண்-டை-ய சிலம்-ப-சைந்-தி-ட மே-வுஞ்-ச-டை அம்-பு-லி-ய-சைந்-தி-ட சாரும்தொண்டர்கள்
ம-னங் கு-விந்-தி-ட சா-லோ-கா-தி-ப-த-வி-யும் தந்-தோம் தந்-தோம் தந்-தோம் தந்-தோ-மென்-று.

142

RĀGAMĀLIKA

IN HONOUR OF

HIS HIGHNESS BHASKARASWAMI SETUPATI AVARGAL

RAJA OF RAMNAD.

Nine RĀGAS. / తొమ్మిది రాగములు. / ஒன்பது இராகங்கள். — School No. II.

TĀḶA—RŪPAKA / తాళము—రూపకము. / தாளம்—ரூபகம். — (2+4 =6 Quavers.)

GĀRAVAMU GANNA DORAYANI.

గారవము గన్న దొరయని.

காரவமு கன்ன தொரயனி.

Music & words by **Subbarama Dikshita of Ettayapuram**

Count by Quavers. Met. ♪=144.

Style of execution. Mæstoso.

I. RĀGA—KALYĀNI. / రాగము—కల్యాణి. / ராகம்—கல்யாணி.

(Ārō.Sa ri gamapadani sa.)
(ఆరో.స రి గ మ ప ద ని స)
(ஆ. ச ரி க ம ப த நி ச.)

(Ava.Sa ni dapamagarisa)
(అవ. స ని ద ప మ గ రి స.)
(அவ. ச நி த ப ம க ரி ச.)

Dolcissimo. Fin.

Gā-ra-va-mu gan - - na do-ra-ya-ni **KAL-YA-NI** va-la-chi yun - na - di-rā
గా-ర-వ-ము గ - - న్న దొ-ర-య-ని క-ల్యా-ణి వ-ల-చి యు - న్న - ది-రా
கா-ர-வ-மு கன் - - ன தொ-ர-ய-னி கல்-யா-ணி வ்-ல-சி யுன் - ன - தி-ரா

Svaras.

Kāmāri suta**GuruGuha**kumā rā ninudalachi ghanambuga manambuna dinambunu nutimpuchu polupuna (**Kalyani**
కామారి సుత**గురు-గుహ**కుమా రా నినుదలచి ఘనంబుగ మనంబున దినంబును నుతింపుచు పొలుపున (కల్యాణి
காமாரி சுத**குரு-குஹ**குமாரா நினுதலசி கனம்புக மனம்புன தினம்புனு நுதிம்புசு பொலுபுன(கல்யாணி

II. RĀGA—TŌḌI. / రాగము—తోడి. / ராகம்—தோடி.

(Ārō.Sa ri gama pa danisa.)
(ఆరో.స రి గ మ ప ద ని స.)
(ஆ. ச ரி க ம ப த நி ச.)

(Ava.Sani dapamaga ri sa.)
(అవ. స ని ద ప మ గ రి స.)
(அவ. ச நி த ப ம க ரி ச.)

Vē - ru-da-la - cha gū - ḍa-du-rā - - - vē-ga **TO - DI** - tem-ma-ne-rā - -
వే - రు-ద-ల - చ గూ - డ-వు-రా - - - వే-గ తో - డి - తె-మ్మ-నె-రా - -
வே - ரு-த-ல - ச கூ - ட-து-ரா - - - வே-க தோ - டி - தெம்-ம-னெ-ரா - -

Svaras.

Rā - rā chelinalachuṭa mē-rā kalagenurā vā - ri - jākshiyika nimishamu zūḍakuṇ - ḍa-du-rā tamini (vē - - ga
రా - రా చె-లినలచుట మే-రా కలగెనురా వా - రి - జాక్షియిక నిమిషము జూడకుం-డ-వు-రా తమిని (వే - - గ
ரா - ராசெ-லிநலசுட மேரா கலகெனுரா வா - ரி - ஜாக்ஷியிக நிமிஷமு ஜூட-குண்-ட-துரா தமினி (வே - - க

III. RĀGA—SĀVĒRI. / రాగము—సావేరి. / ராகம்—சாவேரி.

(Ārō. Sa ri mapa da sa.)
(ఆరో. స రి మ ప ద స.)
(ஆ. ச ரி ம ப த ச.)

(Ava.Sani dapamaga ri sa.)
(అవ. స ని ద ప మ గ రి స.)
(அவ. ச நி த ப ம க ரி ச.)

Sā - re - ku sa-ra - **SA - VE-RI** - - ti chā-na vē-ḍu - kon-na - di - rā - -
సా - రె - కు స-ర - సా - వే - రి - - తి చా - న వే-డు - కొ - న్న - ది - రా - -
சா - ரெ - கு ச-ர - சா - வே - ரி - - தி சா - ன வே-டி - கொண்ன - தி - ரா - -

Svaras.

Talapuna valapu nilupa lē - kā ka - liki sadā yaliki chelulanu kalaya gani bilichi cheluvumīra piluvu manuchu (Chāua
తలపున వలపు నిలుప లే - కా క - లికి సదా యలికి చెలులను కలయ గని బిలిచి చెలువుమీర పిలుపు మనుచు (చాన
தலபுன வலபு நிலுபலே - கா க - லிகி சதா யலிகி செலுலனு கலய கனிபிலிசி செலுவுமீர பிலுவு மனுச (சான

IV. RĀGA—ATTHĀNA. / రాగము—అఠాణ. / ராகம்—அடாணை.

(Ārō.Sarigamapada ni sa.)
(ఆరో.స రి గ మ ప ద ని స.)
(ஆ. ச ரி க ம ப த நி ச.)

(Ava. Sani dapamagari sa.)
(అవ. స ని ద ప మ గ రి స.)
(அவ. ச நி த ப ம க ரி ச.)

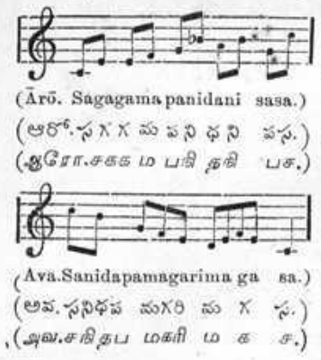
Mā - ru-ḍu ba - ha **(A) TA - NA** ku-su-ma bā-ṇa - mē-ya so - la-se - rā - - -
మా - రు-డు బ - హ (అ) ఠా - న కు-సు-మ బా-ణ - మే-య సో - ల-సె - రా - - -
மா - ரு-டி ப - ஹ (அ) டா - ண கு-சு-ம பா-ண - மே-ய சொ - ல-செ - ரா - - -

Svaras.

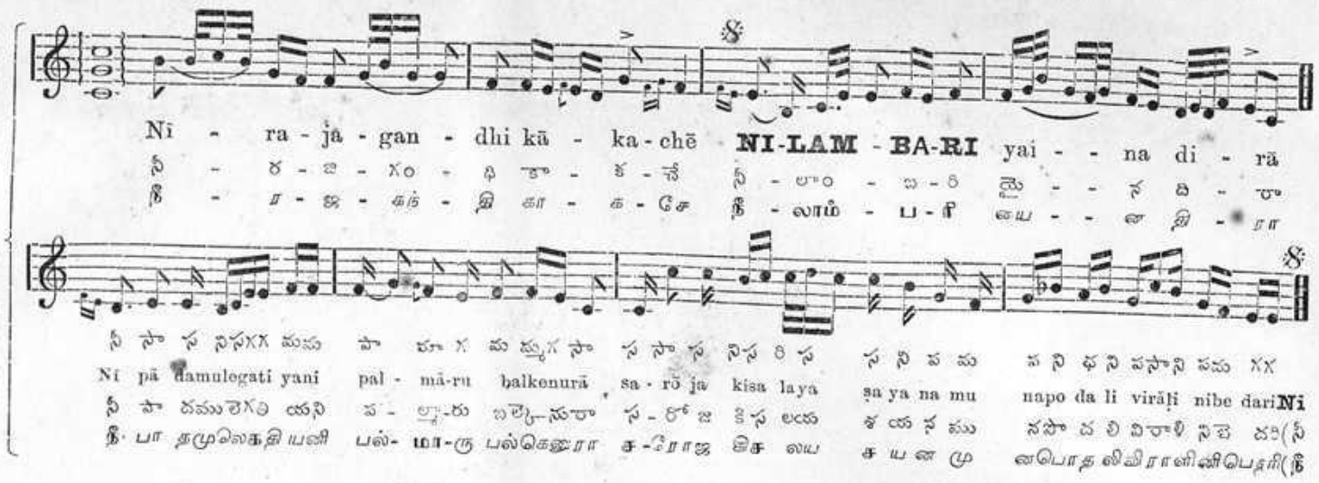
Sītāmsu kiraṇamu śikhi - yai mīra yaḷipikaṣuka ni nā - damulu vinulakunu chāla śū-lamuga velayaga (Rā-ṇa- mē - ya
శీతాంశు కిరణము శిఖి - యై మీర యళిపికశుక ని నా - దములు వీనులకును చాల శూ-లముగ వెలయగ (రా-ణ-మే -య
சீதாம்சு கிரணமு சிகி - யை மீர யளிபிகசுக நி நா - தமுலு வீனுலகுனு சால சூ-லமுக வெலயக (ரா-ண-மே-ய

Rāgamālika in 9 Rāgas. GĀRAVAMUGANNA DORAYANI.—(*Continued.*) **Subbarāma Dīkshita.**

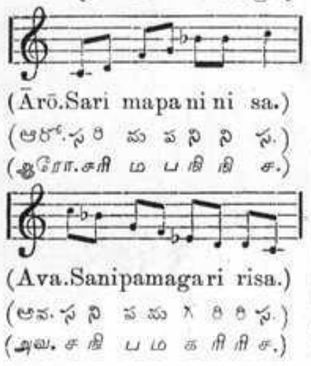
V. RĀGA—NĪLĀMBARI. రాగము—నీలాంబరి. రాగం—నీలాంబరి.



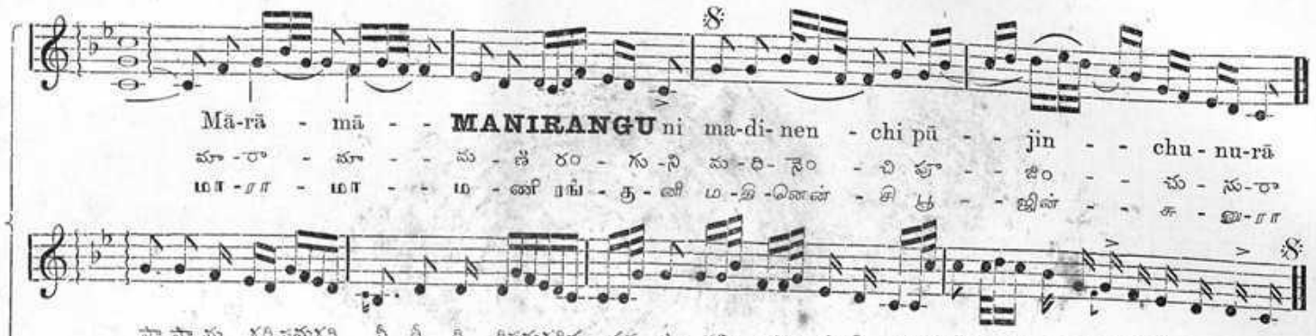
(Ārō. Sagagama panidani sasa.)
(ఆరో.సగగమ పనిధని పస.)
(ఆరో.సగగమ పనిధని పస.)
(Ava.Sanidapamagarima ga sa.)
(అవ.సనిధప మగరిమ గ స.)
(అవ.సనిధప మగరిమ గ స.)


Ni - ra - ja - gan - dhi kā - ka - chē NI-LAM - BA-RI yai - - na di - rā
నీ - ర - జ - గం - ధి కా - క - చే నీ - లాం - బ - రీ యై - - న ది - రా
నీ - ర - జ - గం - ధి కా - క - చే నీ - లాం - బ - రీ యై - - న ది - రా
Ni pā damulegati yani pal - mā-ru balkenurā sa - rō ja kisa laya sa ya na mu napo da li virāḷi nibe dariNi
నీ పా దములెగతి యని ప - ల్మా-రు బల్కెనురా స - రో జ కిస లయ స య న ము నపో ద లి విరాళి నిబె దరి(నీ
నీ పా దములెగతి యని ప - ల్మా-రు బల్కెనురా స - రో జ కిస లయ స య న ము నపో ద లి విరాళి నిబె దరి(నీ

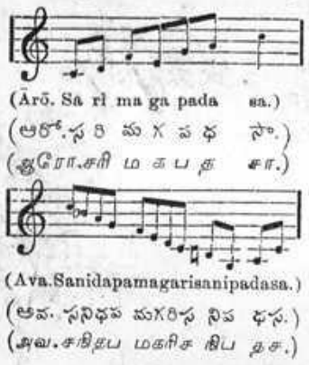
VI. RĀGA—MANIRANGU. రాగము—మణిరంగు. రాగం—మణిరంగు.



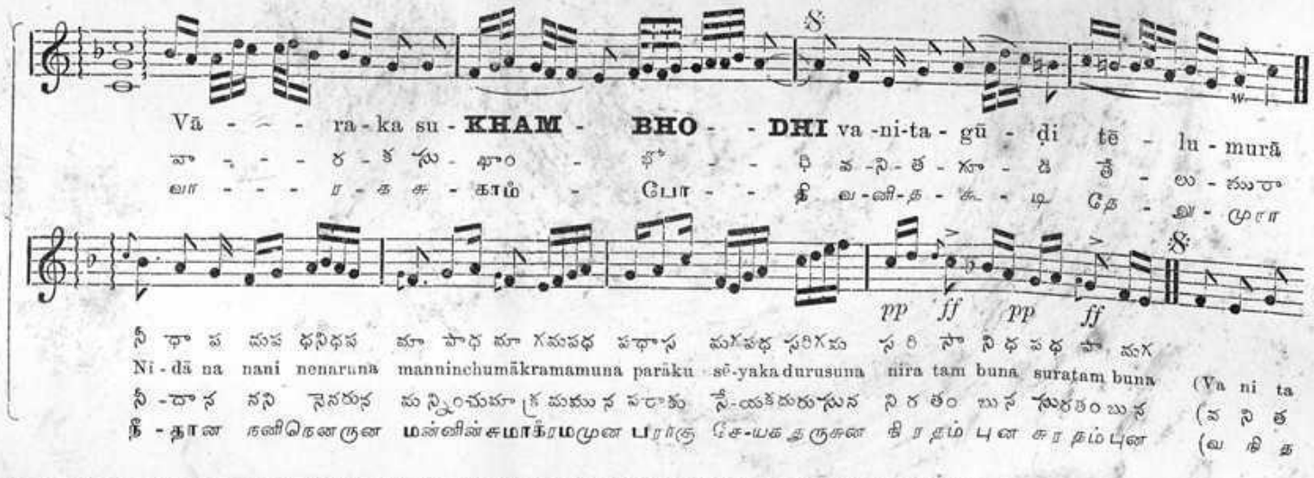
(Ārō.Sari mapa ni ni sa.)
(ఆరో.సరి మప ని ని స.)
(ఆరో.సరి మప ని ని స.)
(Ava.Sanipamagari risa.)
(అవ.సని పమ గరి రిస.)
(అవ.సని పమ గరి రిస.)


Mā-rā - mā - - MANIRANGU ni ma-di-nen - chi pū - - jin - - chu - nu-rā
మా - రా - మా - - మ - ణి రం - గు - ని మ - ది - నెం - చి పూ - - జిం - - చు - ను - రా
మా - రా - మా - - మ - ణి రం - గు - ని మ - ది - నెం - చి పూ - - జిం - - చు - ను - రా
van dā ru janasubhakaraman dā ra paramapurushavara dā yaka yaghaha ra saraṇāga ta ja na bhaya ha ra yani(ma
వం దా రు జన శుభకర్ మం దా ర పరమపురుష వర దా యక యఘహ ర శరణా గ త జ న భ య హ ర యని(మది
వం దా రు జన శుభకర్ మం దా ర పరమపురుష వర దా యక యఘహ ర శరణా గ త జ న భ య హ ర యని(మది

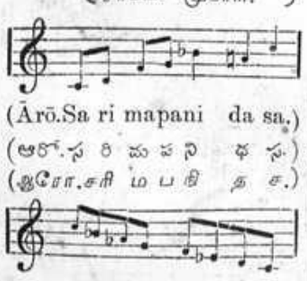
VII. RĀGA—KĀMBŌDHI. రాగము—కాంబోది. రాగం—కాంభోజి.



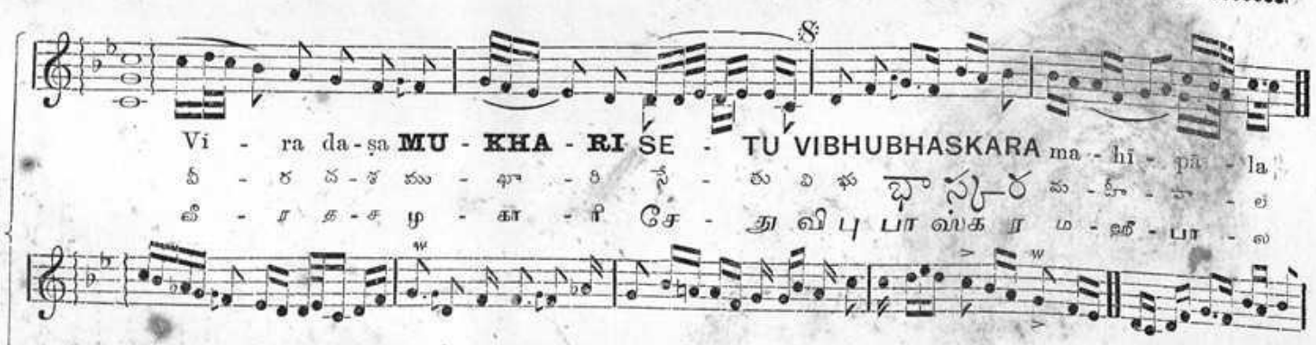
(Ārō. Sa ri ma ga pada sa.)
(ఆరో.స రి మ గ ప ధ స.)
(ఆరో.స రి మ గ ప ధ స.)
(Ava.Sanidapamagarisanipadasa.)
(అవ.సనిధప మగరిస నిప ధస.)
(అవ.సనిధప మగరిస నిప ధస.)


Vā - - - ra - ka su - KHAM - BHO - - DHI va - ni - ta - gū - ḍi tē - lu - murā
వా - - - ర - క సు - ఖం - భో - - ధి వ - ని - త - గూ - డి తే - లు - ము రా
వా - - - ర - క సు - ఖం - భో - - ధి వ - ని - త - గూ - డి తే - లు - ము రా
Ni - dā na nani nenaruna manninchumākramamuna parāku sē-yaka durusuna nira tam buna suratam buna (Va ni ta
నీ - దా న నని నెనరున మన్నించుమా క్రమమున పరాకు సే-యక దురుసున నిర తం బున సురతం బున (వ ని త
నీ - దా న నని నెనరున మన్నించుమా క్రమమున పరాకు సే-యక దురుసున నిర తం బున సురతం బున (వ ని త

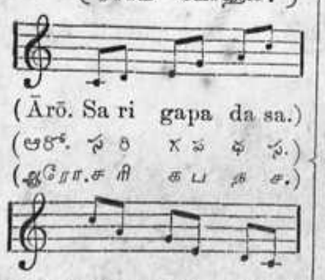
VIII RĀGA—MUKHĀRI. రాగము—ముఖారి. రాగం—ముఖారి.



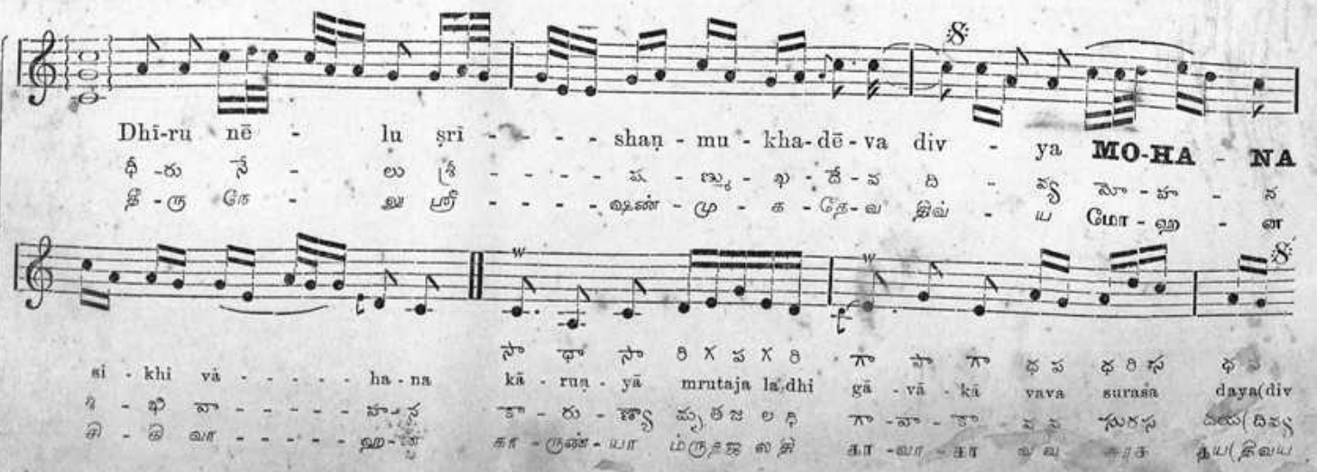
(Ārō.Sa ri mapani da sa.)
(ఆరో.స రి మ ప ని ధ స.)
(ఆరో.స రి మ ప ని ధ స.)
(Ava.Sanidapamaga ri sa.)
అవ. సనిధప మగరి స)
అవ. సనిధప మగరి స.)



IX. RĀGA—MŌHANA. రాగము—మోహన. రాగం—మోహన.



(Ārō. Sa ri gapa da sa.)
(ఆరో. స రి గ ప ద స.)
(ఆరో. స రి గ ప ద స.)
(Ava.Sada paga risa.)
(అవ. స ద ప గ రిస.)
(అవ. స ద ప గ రిస.)


Dhī-ru nē - lu śrī - - - shaṇ - mu - kha-dē - va div - ya MO-HA - NA
ధీ - రు నే - లు శ్రీ - - - ష - ణ్ము - ఖ - దే - వ ది - వ్య మో - హ - న
ధీ - రు నే - లు శ్రీ - - - ష - ణ్ము - ఖ - దే - వ ది - వ్య మో - హ - న
si - khi vā - - - - - ha - na kā - ruṇ - yā mṛutaja la dhi gā - vā - kā vava surasa daya(div
శి - ఖి వా - - - - - హ - న కా - రు - ణ్యా మృతజ ల ధి గా - వా - కా - వ సు రస దయ(దివ్య
శి - ఖి వా - - - - - హ - న కా - రు - ణ్యా మృతజ ల ధి గా - వా - కా - వ సు రస దయ(దివ్య

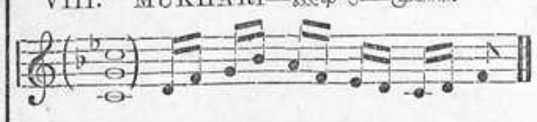
IN HONOUR OF HIS HIGHNESS THE RAJA OF RAMNAD.

Rāgamālika in 9 Rāgas. GĀRAVAMU GANNA DORAYANI—(*Concluded.*) **Subbarāma Dīkshita.**

IX. MŌHANA—మోహన—மோஹன.

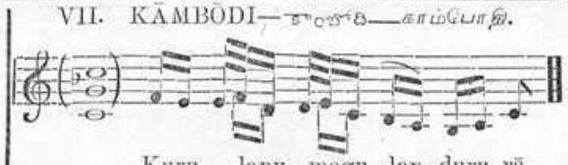
Niru pama gu ṇa ni dhi gada rā.
నిరు పమ గు ణ ని ధి గద రా.
நிரு பம குண நிதி கத ரா.

VIII. MUKHĀRI—ముఖారి—முகாரி.



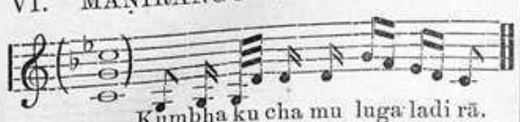
Ne la tamo gamu nela yagu rā.
నె ల తమొ గము నెల యగు రా.
நெ ல தமொ கமு நெல யகு ரா.

VII. KĀMBŌDI—కాంభోది—காம்போதி.



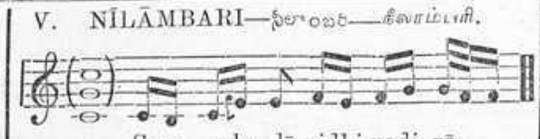
Kuru lanu mogu lan duru rā.
కురు లనొ మొగు లం దురు రా.
குரு லனு மொகு லந் துரு ரா.

VI. MAṆIRANGU—మణిరంగు—மணிரங்கு.



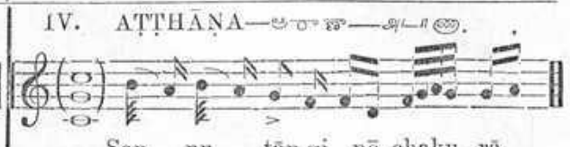
Kumbha ku cha mu luga ladi rā.
కుం భ కు చ ము లుగ లది రా.
கும் ப கு ச மு லுக லதி ரா.

V. NĪLĀMBARI—నీలాంబరి—நீலாம்பரி.



Sara saka ḷā nidhi yadi rā.
స ర స క ళా నిధి యది రా.
ச ர ச க ளா நிதி யதி ரா.

IV. AṬṬHĀṆA—అఠాణా—அடாணா.



San nu tān gi nē chaku rā.
సన్ ను తాం గి నే చకు రా.
சன் னு தாங் கி னே சகு ரா.

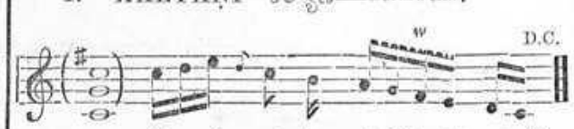
III. SĀVĒRI—సావేరి—சாவேரி.

Varu saga tamidā chaku rā.
వరు సగ తమిదా చకు రా.
வரு சக தமிதா சகு ரா.

II. TŌḌI—తోడి—தோடி.

Varu ḍa ni gayi koni nadi rā.
వరు డ ని గయి కొని నది రా.
வரு டா நி கயிகொனி நதி ரா.

I. KALYĀṆI—కల్యాణి—கல்யாணி.



Taruṇi nē la ni di ta di rā.(Ga
తరుణి నే ల ని ది త ది రా.(గార
தருணி நே ல நி தி த தி ரா.(கார

౦. గారవము గన్న దొరయని	కల్యాణి వలచియున్నదిరా	కామారిసుత గురుగుహ కుమారా నిను దలచి ఘనంబుగ మనంబున దినంబును నుతింపుచు పొలుపున	కల్యాణివలచియున్నదిరా
౧. వేరు దలచ కూడదురా	వేగ తోడి తెమ్మనెరా	రారా చెలినలచుట మేరా కలగెనురా వానిజాక్షి యిక నిమిషము జూడ కుండదురా రమణి	వేగతోడి తెమ్మనెరా
౨. సారెకు సరసా వేరీతి	చానవేడు కొన్నదిరా	తలపున వలపు నిలుప లేకా కలికి సదా యలికి చెలులను కలయగని చిలిచి చెలుపుమీర పిలుపుమనుచు	చానవేడు కొన్నదిరా
౩. మారుడు బహు తానగుచు	బాణమేయ సోలనెరా	శీతాంశుకిరణము శిఖియై మీర యళిపికశుక నినాదములు వీనులకును చాలశూలముగ వెలయగ	భాణమేయ సోలనెరా
౪. నీరజగంధి కాకిచె	నీలాంబరి మైనదిరా	నీపాదములె గతియని పల్మారు బల్కినురా సరోజకిసలయ శయనమున పొదలి విరాళిని బెదరి	నీలాంబరి మైనదిరా
౫. మారామామణి రంగుని	మదినెంచి పూజించుమురా	వందారుజన శుభకర మందార పరమపురుష వరదాయక అఘహర శరణాగతజన భయహరయని	మదినెంచి పూజించుమురా
౬. వారక నుఖాంభోధి	వనిత గూడి తేలుమురా	నీదాననని నెనరున మన్నించుమా క్రమమున పరాకు సేయక దురుసున నిరతంబున సురతంబున	వనితగూడి తేలుమురా
౭. వీరదశముఖాని నేతు	విభుధాస్థిర మహీపాల	సకల సురాసుర సేవిత శ్రీరాజరాజేశ్వరీ కరుణాకటాక్షలబ్ధ నిఖిలధాన్యధురంధరుడగు	శ్రీధాస్థిర మహీపాల
౮. ధీరుసేలు శ్రీపుణ్యశిఖదేవ	దివ్యమోహన శిఖివాహన	కారుణ్యామృత జలధి గావా కావవ సుర సదయ	దివ్యమోహన శిఖివాహన

{ ౮. నిరువమగుణనిధిగదరా. ౭. నెలతమొగము నెలయగురా. ౬. కురులను మొగులందురా. ౫. కుంభకుచములుగలదిరా. ౪. సరసకళానిధియదిరా. ౩. వరుసగతమిదాచకురా. ౨. వరుడనిగయికొనినదిరా. ౧. తరుణిసేలనిదితదిరా. } గారవము

TĀNA VARNA

MĒḶA—HARI KĒDĀRA GAUḶA. No. 28.
మేళము—హరికేదార గౌళ.
மேளம்—ஹரி கேதார கௌள.

RĀGA—BALAHAMSA.
రాగము—బలహంస.
இராகம்—பலஹம்ச.

TĀḶA—AṬA. 5+5+2+2 =14 Crotchets.
తాళము—ఆట.
தாளம்—அடா.

ŚRĪRĀJĀDHIRĀJA.

శ్రీ రా జా ధి రా జ.

ஸ்ரீ ராஜாதிராஜ.

{Music & words by} **Subbarama Dikshita.**

{Count by Crotchets} Met. ♩ =160.

{Style of execution.} Vivacissimo.

Sa ri ma pa dha sa Sa ni dha pa ma ga ri sa.
సరి మప ధస సనిధ పమ గరిస.
சரி மப தச சநித பம கரிச.
(Pa.) Śrī rā - jā - dhi rā - ja san - - - - nu -
(ప.) శ్రీ రా - జా - ధి రా - జ సం - - - - ను -
(ப.) ஸ்ரீ ரா - ஜா - தி ரா - ஜ சன் - - - - னு -
ta ma - hā - - rā - - - - - ja sē - vi - ta Śrī RA - MA NA - THA pa - dā - - mbhō - -
త మ - హా - - రా - - - - - జ సే - వి - త శ్రీ రా - మ నా - థ ప - దా - - ంభో - -
த ம - ஹா - - ரா - - - - - ஜ சே - வி - த ஸ்ரீ ரா - ம நா - த ப - தா - - ம்போ - -
- - - - - -

Tana varṇa. ṢRĪ RĀJĀDHI RĀJA—(*Concluded*) **Subbarama Dikshita.**

MUKTĀYI SVARAS. ముక్తాయి స్వరము. முக்தாயிசுரம்.

(Svaram.) Dí-na-ja-napā-la-na gu-ṇā-karakru-pá-la-yā ra-mā ku-mā-ra ni bhāṅga dha-rā-marā mara sāla vibudha kuvalayahimakaraprabalanikilakalaripukula
(స్వరం.) దీ-న-జ-న పా-ల-న గు-ణా-కరక్రు-పా-ల-యా ర-మా కుమా-ర ని భాంగ ధ-రా-మరా మర సాలవి బు ధ కువలయహిమ కరప్రబల నికిలకల రిపుకుల
(சுரம்.) தீ-ன-ஜ-ன பால-ன கு-ணாகரக்ரு-பா-ல-யா ர-மா குமா-ர நி பாங்க தா-ரா-மரா மர சாலவி பு த குவலயஹிம கரப்ரபலநிகிலகல ரிபுகுல

ja la nidhikala ṣaja sukavi rāja nikara bhō ja Amita tēja sumu khāmbhōja naija vitara ṇa suramaṇi ṣrī-rā-ja
జ ల నిధికల శ జ సుకవి రాజ నికర భో జ అమిత తేజ సుము ఖాంభోజ నైజ విత ర ణ సుర మణి శ్రీ-రా-జ
ஜ ல நிதிகல சஜ சுக வி ராஜ நிகரபோ க அமிததேஜ சு மு காம்போ ஜ னைஜ வி த ர ண சுர மணி ஸ்ரீ-ரா-ஜ

(**Cha.**) Kā-mi nī nin-nē kō-ri yun-na di-rā-
(చ.) కా-మి నీ ని-న్నే కో-రి యు-న్న ది-రా-
(ச.) கா-மி னீ நின்-னே கோ-ரி யுன்-ன தி-ரா-

{Svara No. I.} Bhā-ma ta-mi sa-yi cha-du
భా-మ త-మి స-యి చ-దు
பா-ம த-மி ச-யி ச-து

rā rā-rā-dā ni-chelimi dalachi bi-liche nu ra.
రా రా-రా-దా ని-చెలిమి దలచి బి-లిచె ను ర
ரா ரா-ரா-தா நீ-செலிமி தலசி பி-லிசெ னு ர

{Sva No. II.} Ap pulu gonughanuḍalachelikappagukurula kuniḍātammulakuvirōdhiyunaukaluvala
అ-ప్పులుగొను ఘనుడల చెలికప్పగు కురులకు నీడాతమ్ములకు విరో ధియునౌ కలువల
அப்புலுகொனுகனுடலசெலிகப்பகுகுருலகுநீடாதம்முலகுவிரோதியுனௌகலுவல

rē ḍabalamo gam-bunakonа gā-ḍa-ni vachi-yim patagada.
రే డి-లమొ గం-బున కొన గా-డ-ని వ-చి-యిం పతగద.
ரேடபலமொகம்-புனகொனகா-ட-னி வ-சி-யிம் பதகத.

{Sva No. III.} Alukava ladu**sa**majagamanaku**sa**ṭilataga-la du **sa** rasa**sa**ruḍunu **sa**hasamunasuma**sa**
అలుకవ లదు సా మజగమనకు సా టిలతగ-ల దు సా రస సరుడును సా హసమునసుమ సా
அலுகவ லது சா மஜக-மனகு சா டிலதக-லது சா ரச சருடுனு சா ஹமுன சுமசா

yakamulu barapaga **sa**-ra sākshi be-da-rinadira **sa**-mi-ga
యకములు బరపగ సా-రసా క్షి బె-ద-రినదిర సా-మి-గ
யகமுலு பரபக சா-ரசாகூபெ-த-ரின தி ர சா-மி-க

{Sva No. IV.} **PA**vanacharitanru**pa**vanasṛutajana**pa** la **pra**-balamagu**pa**-ḍi-tagavumaga**pa** ḍichadurugala
పా వనచరితన్రు పావనశ్రుత జనప లప్ర-బలమగు పా-డి-తగువుమగ పా డిచదురుగల
பாவனசரிதன்ரு பாவனஸ்ருதஜனபால ப்ர-பலமகுபா-டி-த-கவு மகபா டி ச-துருகல

par-thivakārmuka-**par**tha **pa** ṭilukru-**pa pa**-tra-yagu.
పా-ర్థివ కార్ముక-పార్థ ప టిలుక్రు-ప ప-త్ర-యగు
பார்-திவகார்முக-பார்த பா டிலுக்ரு-ப பா-த்ர-ய கு

{Sva No. V.} Ka-laka-la-manuchilu-ka-lapa-lu-ku lakunu kala-kami
క-లక-ల-మను చిలు-క-లప-లు-కు-లకు-ను క-ల-క-మి
க-ல க-ல-ம-னு சிலு-க-ல ப-லு-குல-கு-லு க-ல-க-மி

gu-la na-la po-la-tu-ka pi-ka ka la-ra-va ku-la kalarava-mula kalasi paluva-galama runikalana pa-lu ma ru-da-la-chi marulugoni maruḍuru-va-ḍi-ki-na
గు-ల న-ల పొ-ల-తు-క పి-క క ల-ర-వ కు-ల కలరవ-ముల కలసి పలువ-గలమ రునికలన ప-లు-మ రు-ద-ల చి మరులుగొని మరుడురు-వ-డి-కి-న
குலகல பொலதுக பி-க கல-ர-வகுல கலரவ-முல கலசி பலுவ-கல ம ருனிகலன ப-லு-ம ருத-ல சி மருலுகொனிமருடுரு-வ-டி-கி-ன

li-ki ya ḷu laro da la kuli-ki pa-lu-va gala chi-laka-la-ko-li ki go-lichi so-la-se ra karuṇa-salupa ta ru ṇa midi ra A-la
లి-కి య ళు లరొ ద ల కులి-కి ప-లు-వ గల చి-లక-ల-కో-లి కి గొ-లి చి సొ-ల-సె ర కరుణ-సలుప త-రు-ణ మి-ది-ర అ-ల
லிகி ய ளுல ரொதல குலி-கி ப-லுவ-கல சி-ல-க-ல-கொ-லி கொலிசி சொல-செ ர க்ருண-சலுப த-ருண மி-தி-ர அ-ல

{Sva No. VI.} Pā-tīraha-ra-pā-ra-da ṣārada nī-hā-ra hā-ra hī-ra ṣā-rada nārada nārada sannibhaya ṣō-dha vaḷita nikhi lā-sa
పా-తీరహ-ర-పా-ర-ద శారద నీ-హా-ర హా-ర హీ-ర శా రద నారద నారద సన్నిభ యశో-ధ వళిత నిఖి లా-శ
பா-டீரஹ-ர-பா-ர-த சாரத நீ-ஹா-ர ஹா-ர ஹீ-ர சா-ரத நாரத நாரத சன்னிப ய சோத வளித நிகி லா-ச

dharāva laya dharamu rāripadakamalamadhukara **guruguha**nivasitahṛdayamadhuravāgvilā-sa Mā nini mada nāva tīra parā-kusēyavaladuKāmini &c
ధరావ లయ ధరము రారి పదకమల మధుకర గురుగుహనివసితహృదయమధురవాగ్విలా-స మా నినీ మద నావ తీర పరా-కుసేయవలదుకామిని &c
தராவ லய தரமு ராரி பதகமல மதுக-ர தருகுஹநிவசிதஹ்ருகயமதுரவாக்விலா-ச மா னினீ மத ணவ தீர பரா-குசேயவலதுகாமினி&c

nadirā-kā-mu ni kē-ḷi nē-lu-kō-rā
నదిరా-కా-ము ని కే-ళి నే-లు-కో-రా
ணதிரா-கா-மு னி கே-ளி நே-லு-கோ-ரா

Then repeat the ANUPALLAVI with the words {ప ప స స ప ప మ రి ప ప మ గ రి గ స స ని ధ ప ధ స స రి మ గ రీ మ ప ధ ప / శ్రీ..... మ...హా..... ర..... జ్ఞా..... కృ...ప}

Note—No. III is SHAḌJA SVARĀNTAM, (షడ్జస్వరాంతం ஷட்ஜஸ்வராந்தம்) as both the SVARAS and SĀHITYA end with the SA.
No. IV is similarly PANCHAMA SVARĀDI (పంచమ స్వరాది பஞ்சம சுராதி) as they begin with the PA;
No. V is SARVALAGHU, (సర్వలఘుస్వరం சர்வலகுஸ்வரம்) as all the notes are of equal duration.

LAKSHANA GĪTA (RĀGĀNGA No. XXXI.)

లక్షణ గీతము (రాగాంగము నం. 31.)

லக்ஷண கீதம் (இராகாங்கம் நெ. 31.)

MĒḶA—KALĀVATI. No. XXXI.
మేళము—కలావతి.
மேளம்—கலாவதி.

RĀGA—**KALAVATI** (Rāgāngam.)
రాగము—కలావతి. (రాగాంగము.)
இராகம்—கலாவதி. (இராகாங்கம்.)

TĀḶA—JAMPE.
తాళము—జంపె.
தாளம்—ஜம்பை.

7+1+2=10 Quavers.

KRŪRADĀNAVĀCHI.

క్రూరదానవాచి.

க்ரூரதானவாசி.

Music & words by **Venkatamakhi** son of **Govinda Dikshita**.

Count by Quavers } Met. ♪ = 144.

Style of execution. } Mæstoso.

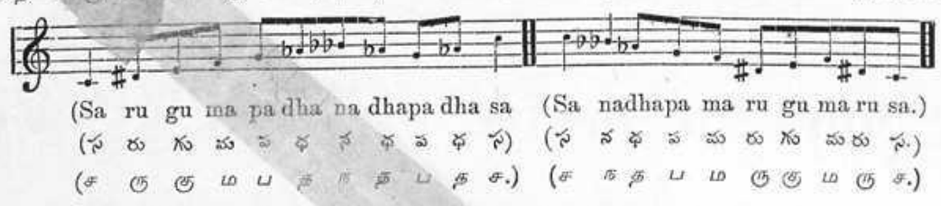
ṢLŌKA. శ్లోకము. சுலோகம்.

కలావతీ పూర్ణరాగాత్వారోహేతు నివర్జితా । అవరోహే గవక్రాస్యాద్గేయా గాయకసత్తమైః. (షడ్జగ్రహము.)

KALAVATI PŪRṆARĀGĀTVĀRŌHĒTU **NI**VARJITĀ | AVARŌHĒ **GA**VAKRĀSYĀDGĒYĀ GĀYAKASATTAMAIHI.

కలావతీ—సంపూర్ణరాగం—ఆరోహణత్రిల్ ని వర్జం—అవరోహణత్రిల్ గ వక్రం—ఎక్కాలత్తిలుం పాడలాం—షడ్జగ్రహుం.

MŪRCHANA. మూర్ఛన. மூர்ச்சனை.



(Sa ru gu ma pa dha na dhapa dha sa (Sa nadhapa ma ru gu ma ru sa.)
(స రు గు మ ప ధ న ధప ధ స) (స న ధ ప మ రు గు మ రు స.)
(ச ரு கு ம ப த ந தப த ச.) (ச ந த ப ம ரு கு ம ரு ச.)

A-re-kRU-ra-dā-na-vā-chi GU-ṇa-chā-pap-pa-ri MA-ra-dan-na pā-rī-ṇa PA ra-tā-pu-rē-rē
అ-రె-క్రూ-ర-దా-న-వా-చి గు-ణ-చా-ప-ప్ప-రి మ-ర-దం న పా-రీ-ణ ప-ర-తా-పు-రే-రే
அ-ரெ-க்ரு-ர-தா-ன-வா-சி கு-ண-சா-பப்-ப-ரி ம-ர-தன்ன பா-ரீ-ண ப-ர-தா-பு-ரேரே

& ANTARI. అంతరి. அந்தரி

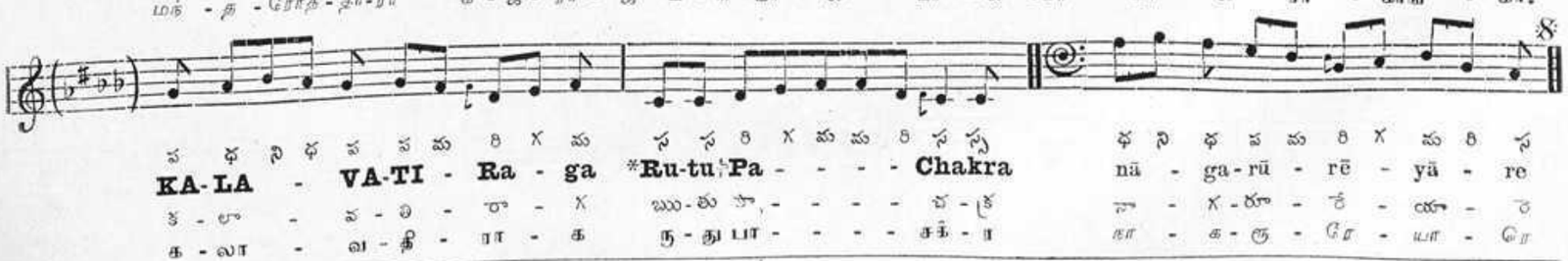
Fin.

DHArma mā-ra-ga-rā-yi NAn-da-nan-da-na-dē-va rē-re-su-ra-rā-ja-san-nu-tā--yi-yā rē-re
ధ-మ్మ-మా-ర-గ-రా-యి నం-ద-నం-ద-న-దే-వ రే-రె-సు-ర-రా-జ-సం-ను-తా--యి-యా రే-రె
தர்-ம மா-ர-க-ரா-யி நந்-த-நந்-த-ன-தே-வ ரே-ரெ-சு-ர-ரா-ஜ-சன்-னு-தா--யி-யா ரே-ரெ

JAVADA. జావడ. ஜாவட.

Ka-ruṇ-ya sā-ga-ra vikhyā-ta-prabhā-va da-ṣa-vi-dhā-kru-ti-rē dī-na-ja-[illegible]-dā-ra
కా-రుణ్య సా-గ-ర వి-ఖ్యా-త-ప్రభా-వ ద-శ-వి-ధా-కృ-తి-రే దీ-న-జ-[illegible]-దా-ర
கா-ருண்-ய சா-க-ர விக்யா-த-ப்ரப்பா-வ த-ச-வி-தா-க்ரு-தி-ரே தீ-ன-ஜ-[illegible]-தா-ர

man-da-rōd-dhā-rā ga-ja-rā-ja pa-ri-pā-la Bā-la-Gō-pā-la **Ra-gan-ga.**
మం-ద-రో-ద్ధా-రా గ-జ-రా-జ ప-రి-పా-ల బా-ల-గో-పా-ల రా-గాం-గ.
மந்-த-ரோத்-தா-ரா க-ஜ-ரா-ஜ ப-ரி-பா-ல பா-ல-கோ-பா-ல ரா-காங்-க.



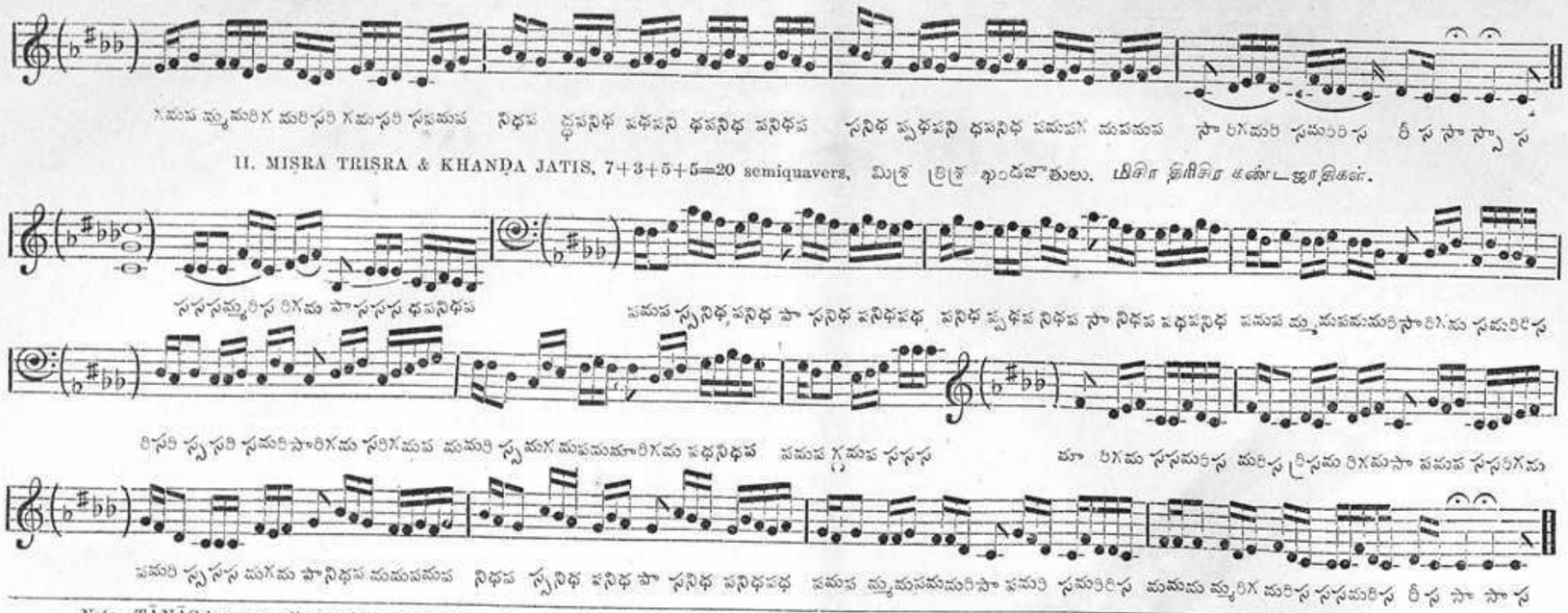
KA-LA-VA-TI-Ra-ga *Ru-tu†Pa----Chakra nā-ga-rū-rē-yā-re
కా-లా-వ-తి-రా-గ ఋ-తు పా----చ-క్ర నా-గ-రూ-రే-యా-రె
கா-லா-வ-தீ-ரா-க ரு-து பா----சக்-ர நா-க-ரு-ரே-யா-ரெ

* RUTU=Six. † PA=One. This indicates that the RĀGĀNGA RĀGA named KALĀVATI is MĒḶA No. 1 in CHAKRA No. VI. Now the first five CHAKRAS make up (5×6=) 30 MĒḶAS, so that the first in CHAKRA VI is 30+1=31.

TANAS. తానములు. தானங்கள்.

Music & words by **Venkatamakhi.**

RAGA—KALAVATI. రాగము—కలావతి. இராகம்—கலாவதி. (I. CHATURASRA JĀTI 4+4+4+4+4=20 semiquavers. చతురశ్రజాతి. சதுரஸ்ரஜாதி.)



Note—TĀNAS have usually no time: but it is worthy of notice that both the above are written in 20 semiquaver measure: the first being made up of 5 crotchets in Quadruple time and the second being a combination of all the other Indian Measurements Septuple, Triple and Quintuple.

A Song in praise of SARASVATI.

RĀGA—**KALAVATI** (Rāgāngam.)
రాగము—కలావతి. (రాగాంగము.)
இராகம்—கலாவதி. (இராகாங்கம்.)

TĀḶA—ĀDI.
తాళము—ఆది.
தாளம்—ஆதி.

4+2+2=8 Crotchets.

KALAVATI KAMALASANA.
కలావతి కమలాసన.
கலாவதி கமலாசன.

Music & words by **Muthusvami Dikshita.**

Count by Quavers. Met ♪ = 144.

Style of execution. Mæstoso e dolcissimo.

(SANSCRIT WORDS.)

(Pal.) KALAVA - TI Ka-ma - lā - - sa-na - yu - va - tī ti Ka-lyā - ṇamKa - la ya - tu SA-RA
- SVA-TĪ SARASVATI
(Anu) Ba-lā ba - lāman - trārna rū - pi - ṇī Bhā-ra - ti mā-tru
-kā - - ṣa - ri - - ri - ṇī Ma-lā-li vi-dā-ri - ṇī Vā - gvā - ṇi Madhukara vē - ṇi Vi - ṇā-pā - - ṇī
(Cha) Ṣa-ra-jyō - tsnā ṣu-bhrā - kā-rā Ṣa - si - vá-da - nā Kā - smī-ra - vi - hā-rā Va-rā Sā - ra-dā
Pa - rān - ku - ṣa-dha-rā Va-ra - dā - bha ya-pā - ṣa-pus - ta - ka - ka-rā Surār-chitapadām bu - jā Ṣōbhanā
Ṣvē-ta pan - ka - jā - sa - nā Su - ra-da-nā PurāriGuruguha hruda-ya ran - ja - nī Mu-rā - ri-snu-shā kā - ni-ran- ja - nī

RĀGAMĀLIKA

IN HONOUR OF

HIS HIGHNESS THE HONORABLE

SRĪ PASUPATI ĀNANDA GAJAPATI RĀJU,

ΩANNE SULTAN BAHADUR, G.C.I.E.,

MAHARAJA OF VIZIANAGARAM.

Sixteen RĀGAS. (School No. II.) — **KĀMINCHINA KALĀVATIRĀ.** — Music & words by **Subbarama Dikshita of Ettayapuram.**

కామించిన కలావతిరా.

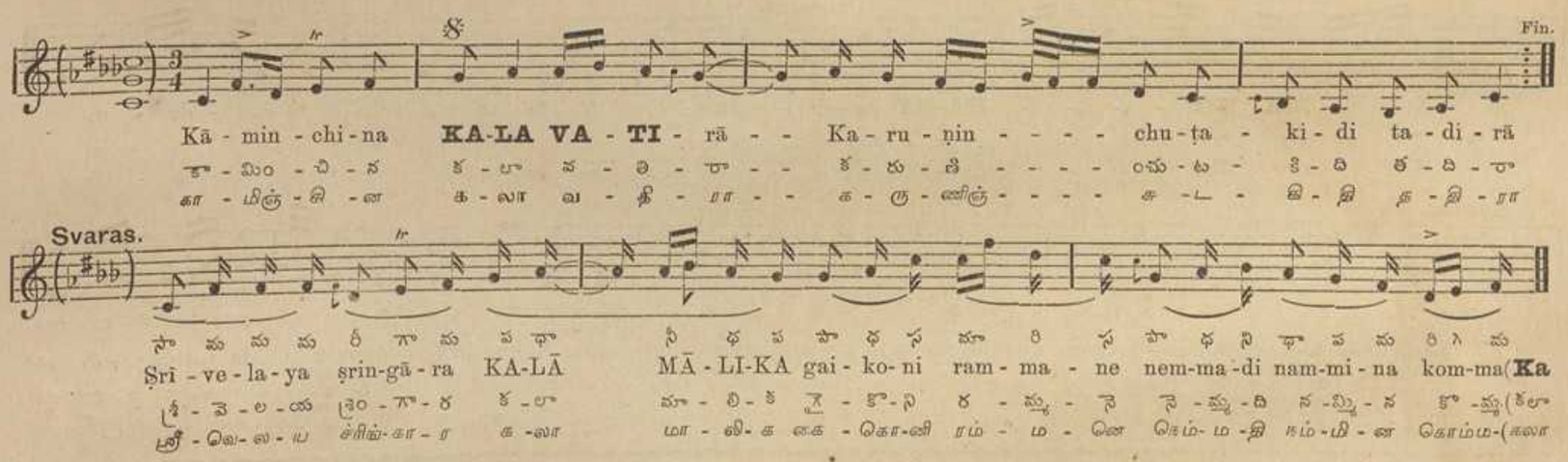
காமிஞ்சின கலாவதிரா.

TĀḶA—RŪPAKA (2+4 =6 Quavers.) — Count by Quavers. Met. ♩=144.

Style of execution. Mæstoso.

Ārō. **MURCHANA.** Avarō.

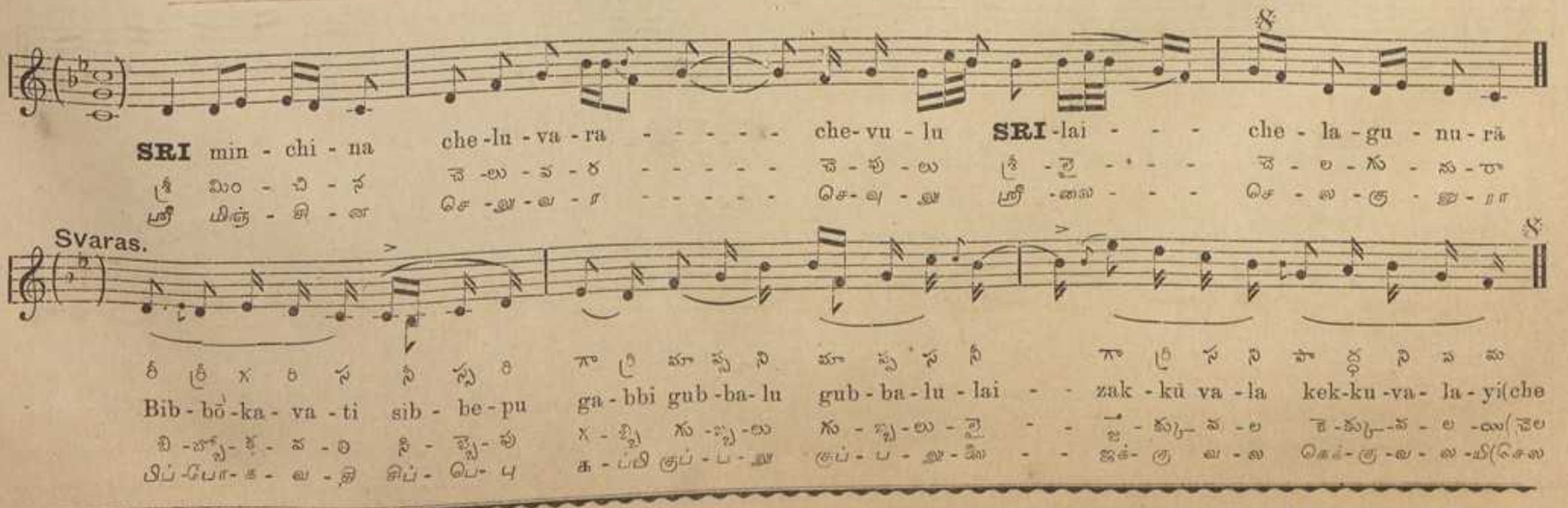
I. RĀGA—**KALĀVATI.** (Sa ru gu ma pa dha na dha pa dha sa.) (Sa nadha pa ma ru gu ma ru sa.) RĀGĀNGAM.


Fin.
Kā - min - chi - na KA-LA VA - TI - rā - - Ka - ru - ṇin - - - - chu - ṭa - ki - di ta - di - rā
Svaras.
Śrī - ve - la - ya śrin-gā - ra KA-LĀ MĀ - LI-KA gai - ko - ni ram - ma - ne nem-ma-di nam-mi - na kom-ma(Ka

---

Ārō. Avarō.

II. RĀGA—**SRĪ RĀGA** (Sa ri ma pa ni sa.) (Sa ni pa dhi ni pa ma ri gi ri sa.) RAGANGAM.


SRI min - chi - na che - lu - va - ra - - - - - che - vu - lu SRI - lai - - - che - la - gu - nu - rā
Svaras.
Bib - bō - ka - va - ti sib - be - pu ga - bbi gub - ba - lu gub - ba - lu - lai - - zak - kū va - la kek-ku - va - la - yi(che

IN HONOUR OF HIS HIGHNESS THE MAHARAJA OF VIZIANAGARAM.

Ragamalika in 16 Ragas. KĀMINCHINA KALĀVATIRĀ—*(Continued.)* **Subbarama Dikshita.**

III. RĀGA—**TODI.**

Arō. Avarō.

(Sa ra gi ma pa dha ni sa.) (Sa ni dha pa ma gi ra sa).

RĀGĀNGAM.

Kō - ma - li - ni **TO - DI** che - li - mi - Kō - ri go - li - chi pi - li - che - rā - - - - - -

Svaras.

Pān-chā - li mā - na - sam ra - kshakuḍai kari - rā - ḍva - ra - dā yaku - ḍai san - tā pahara ghanu - ḍai danaruda yā karu ḍani(Kō

IV. RĀGA—**MANOHARI.**

Arō. Avarō.

(Sa gu ma pa nu sa.) (Sa nu dha pa ma gu sa.)

UPĀNGAM.

Ni - - **MA NO** - - - - **HA-RI** ya - di - rā - - Ne - la - ta nē - cha ta - ga - du - rā

Svaras.

Ne-la ne-la- tu-ka- la-ku ne - lava-gu nakha-ra-mu-lu ga-la magu-vachigu - ru-la jigi nadachunaḍugulu ga - la yativa(ya - di - rā)

V. RĀGA—**KANNADA.**

Arō. Avarō.

(Sa gu ma pa ma dhi ni sa) (Sa nu sa dhi pa ma pa gu ma risa.)

BHĀSHĀNGAM.

Kā - ma pā - la sō - da - ra - yi - - - - **KANNA - DA** na - ḍa - ka va - ddu - rā

Svaras.

Vā - dē - la su - gu - ṇā - la vā - la ja - napā - la pari - pā - la gō - pā - la bā la suja - na lō - la chā - la bā - la payiniyī (Kan

IN HONOUR OF HIS HIGHNESS THE MAHARAJA OF VIZIANAGARAM.

Ragamalika in 16 Ragas. KĀMINCHINA KALĀVATIRĀ—(*Continued.*) **Subbarama Dikshita.**

VI. RĀGA—**SANKARABHARAṆA.** రాగము—శంకరాభరణము. இராகம்—சங்கராபரணம்.

(Sa ri gu ma pa dhinu sa.) (Sa nu dhipa ma gu ri sa.)
(స రి గు మ ప ధి ను స.) (స ను ధి ప మ గు రి స.)
(ச ரி கு ம ப தி னு ச.) (ச னு தி ப ம கு ரி ச.)

RĀGĀNGAM. రాగాంగం. இராகாங்கம்.

Bhāma vē - - - - - na - li **SAN - KA - RA - - - BHARANA**-mai pa - ra - gu - nu - rā - - -
భా - మ వే - - - - - న - లి **శం - క - రా - - - భ - ర - ణ - నై** ప - ర - గు - ను - రా - - -
பா - ம் வே - - - - - ண - லி **சங் - க - ரா - - - ப - ர - ண - மை** ப - ர - கு - னு - ரா - - -

Svaras.

Mrudu ma-dhura va-cha-na ra-chanā - la si-ta chā-tu-rya SAN-GĪ - TA SĀ-HI - TYAPRABAN-DHA sa - mu - da-yamu(San
మృ-దు మ-ధు-ర వ-చ-న ర-చ నా - ల సి-త చా-తు-ర్య సం-గీ - త సా-హి - త్య ప్ర-బం - ధ స - ము - ద-య-ము(శంక
ம்ரு-து ம-து-ர வ-ச-ன ர-ச னா - ல சி-த சா-து-ர்ய சங்-கீ - த சா-ஹி - த்ய ப்ர-பந் - த ச - மு-த-ய-மு(சங்

VII. RĀGA—**PURNACHANDRIKA.** రాగము—పూర్ణచంద్రిక. இராகம்—பூர்ணசந்திரிகை.

(Sari gumapadhipa sa.) (Sanupa maguma ri sa nu pa dhirisa.)
(స రి గు మ ప ధి ప స.) (స ను ప మ గు మ రి స ను ప ధి రి స.)
(ச ரி கு ம ப தி ப ச.) (ச னு ப ம கு ம ரி ச னு ப தி ரி ச.)

UPĀNGAM. ఉపాంగం. உபாங்கம்.

Mō-mu**PURNACHANDRIKA**ga-la Sō-mu de - ga - ḍi me - ra - yu - nu - rā Sō-mude - ga - ḍi me - ra - yu - nu - rā
మో - ము **పూ - ర్ణ చం - ద్రి క** - గ - ల సో - ము దె - గ - డి మె - ర - యు - ను - రా సో - ము దె - గ - డి మె - ర - యు - ను - రా
மோ - மு **பூர்ண சந்த்ரி க** - க - ல சோ - மு தெ - க - டி மெ - ர - யு - னு - ரா சோ - மு தெ - க - டி மெ - ர - யு - னு - ரா

Svaras.

Dō-shā-ka-ru-ḍai jī-va vi - dvē-shakuḍaipāndhahim - sa-ku-ḍai tammulaku pa-ga dā - ya-yai ya-rru-gu de-vu-lu ga-la (Sō mu
ద్వే-ష-కు డై జీ-వ వి - ద్వే-ష-కు డై పాం-ధ హిం - స-కు-డై త మ్ము-ల-కు ప-గ దా - య-యై య-ఱు-గు దె-వు-లు గ-ల (సో ము
தோ-ஷா-க-ரு-டை ஜீ-வ வித் - வே-ஷ-குடைபாந்-த ஹிம் - ச-கு-டைதம்மு-ல-கு ப-க தா - ய-யைய-ரு-கு தெ-வ்-லு க-ல (சோ மு

VIII. RĀGA—**VARALI.** రాగము—వరాళి. இராகம்—வராளி.

(Sa ga ra ga mi pa dhanu sa.) (Sanudha pa mi ga ga ra sa.)
(స గ ర గ మి ప ధ ను స.) (స ను ధ ప మి గ గ ర స.)
(ச க ர க மி ப த னு ச.) (ச னு த ப மி க க ர ச.)

RĀGĀNGAM. రాగాంగం. இராகாங்கம்.

Lē - - ma mun-gu - ru lū - ru lu - **VA RA- LI** ram - - bha - laī - - da - na - ru - nu - rā
లే - - మ ముం-గు - రు లూ - రు లు - **వ రా - ళి** రం - - భ - లై - - ద - న - రు - ను - రా
லே - - ம முங்-கு - ரு லூ - ரு லு - **வ ரா - லி** ரம் - - ப - லை - - த - ன - ரு - னு - ரா

Svaras.

Nā - ri nū-gā - ru chī - ma - la bā - ru chē- ra-la-ku mi - ru kan - ḍlu bo - ma-lu mā -ru vin-ḍla-yi (Tana
నా - రి నూ-గా - రు చీ - మ - ల బా - రు చే - ర - ల - కు మీ - రు కం - ఠ్లు బొ - మ-లు మా -రు విం-ట్ల - యి(తన
நா - சி னூ-கா - ரு சீ - ம - ல பா - ரு சே - ர - ல - கு மீ - ரு கண்ட் - ல பொ - ம-லு மா - ருவிண்-ட்ல- யி(தன

IN HONOUR OF HIS HIGHNESS THE MAHARAJA OF VIZIANAGARAM.

Ragamalika in 16 Ragas. KĀMINCHINA KALĀVATIRĀ—*(Continued.)* **Subbarama Dikshita.**

IX. RĀGA—**SĀMA.** రాగము—సామము. இராகம்—சாமா.

Ārō. (Sarimapa madhi sa.) (Sa dhi pa ma gu ri sa.) Avarō.

(స రి మ ప మ ధి స.) (స ధి ప మ గు రి స.)

(ச ரி ம ப ம தி ச.) (ச தி ப ம கு ரி ச.)

UPĀNGAM. ఉపాంగం. உபாங்கம்.

SA MA- ja sā - - - mya yā - na - rā - - Chā - na ku - sā - - - ṭi - la lē - - rā - -

స - మ - జ స - - - మ్య యా - న - రా - - చా - న కు - సా - - - టి - ల లే - - రా - -

ச - ம - ஜ சம் - - - ய யா - ண - ரா - - சா - ண கு - சா - - - டி - ல லே - - ரா - -

Svaras.

Ku - ru - lu mo - gu - la te - ga - lu na - ga - va - la - ru - lu nu - du - ru ne - la sa - ga - ma - nu - du - ru(Chā

కు - రు - లు మో - గు - ల తె - గ - లు న - గ - వ - ల - రు - లు ను - డు - రు నె - ల స - గ - మ - ను - డు - రు(చా

கு - ரு - லு மொ - கு - ல தெ - க - லு ந - க - வ - ல - ரு - லு நு - டு - ரு நெ - ல ச - க - ம - னு - டு - రు(சா

X. RĀGA—**KEDARAGAULA.** రాగము—కేదారగౌళ. இராகம்—கேதாரகௌள.

Ārō. (Sa rimapa ni sa.) (Sa ni dhi pa ma gu ri sa.) Avarō.

(స రి మ ప ని స.) (స ని ధి ప మ గు రి స.)

(ச ரி ம ப நி ச.) (ச நி தி ப ம கு ரி ச.)

RĀGĀNGAM. రాగాంగం. இராகாங்கம்.

Kā-mi- ni nī - - - **KE - DA - RA- GAU-LA** - - dhā - - rā dha- ra - rā

కా-మి - ని నీ - - - కే - - దా - - ర - గౌ - వ్ - ళా - - రా ధ - ర - రా

கா-மி - னி நீ - - - கே - - தா - - ர - கௌ - ள - - தா - - ரா தி - ர - ரா

Svaras

Pa - lu-ku-du ra-la -ra -va la - ni-pa-lu - ku-du-ru ka-li -ki chi-la-ka-la ko-li - ki-ra ma-ru-ni pū-mu-li - ki ma-dhu (Rā dha

ప - లు-కు-డు ర-ల - ర-వ-ల - ని-ప-లు - కు-డు-రు క-లి-కి చి-ల-క-ల కో-లి - కి-ర మ-రు-ని పూ-ము-లి - కి మ-ధు (రా ధ

ப - லு-கு-டு ர-ல - ர-வ-ல - னி-ப-லு - கு-டு-ரு க-லி-கி சி-ல-க-ல கொலி - கி-ர ம-ரு-னி பூ-மு-லி - கி ம-து (ரா த

XI. RĀGA—**KAMĀS.** రాగము—కమాస్. இராகம்—காமாஸ்.

Ārō. (Samaguma padhi ni sa.) (Sa ni dhi pa ma gu ri sa.) Avarō.

(స మ గు మ ప ధి ని స.) (స ని ధి ప మ గు రి స.)

(ச ம கு ம ப தி நி ச.) (ச நி தி ப ம கு ரி ச)

BHĀSHĀNGAM. భాషాంగం. பாஷாங்கம்.

Kā - mu - kā - - **KA - MA- -SU**n-da- ri - Kan - di-van - du - ran - du - nu - rā - - - -

కా - ము - కా - - క - మా - - సుం - ద - రి - కం - ది-వ - రు - ర - ము - ను - రా - - - -

கா-மு - கா - - க - மா - - சுந் - த - ரி - கந் - தி-வந் - து - ரந் - து - னு - ரா - - - -

Svaras.

Yim-mu-ga-me-yi som-ma-si-laga kammani ya-dha-rammosagi sammadamuna sam-mā- nim- pa ta -gi-nayem-me-lā - ḍi yanmmayani (Ka

ఇ -మ్ము-గ -మెయి సొమ్మ-సి లగ క - మ్మని య- ధ -ర మ్మొ సగి స -మ్మ-ద ము-న స -మ్మ - నిం - ప తే -గి-న యె -మ్మె-లా - డి యం -మ్మయని(క

இம்-மு-க -மெயி சொம்ம-சி லக கம்-மனி ய- த -ரம்மொசகி சம்-ம-த மு - ன சம்-மா - னிம்- ப த-கி-ன யெம்-மெ-லாடி யம்- மయனி(க

IN HONOUR OF HIS HIGHNESS THE MAHARAJA OF VIZIANAGARAM.

Ragamalika in 16 Ragas. KĀMINCHINA KALĀVATIRĀ—*(Continued.)* **Subbarama Dikshita.**

XII. RĀGA—**MĀRUVA.** రాగము—మారువ. இராகம்—மாருவ. Ārō (Sa gu ma pa dha ma panu sa.) (స గు మ ప ధ మ పనుస.) (ச கு ம ப த ம பநு ச.) Avarō. (Sanu dhapa gu ma gu ra sa ragurasa.) (సనుధప గుమ గురస రగురస.) (சநு தப கும குரச ரகுரச.) BHĀSHĀNGAM. భాషాంగం. பாஷாங்கம்.

Svaras.

Rā-ma-**MARU** **VA** - lu - ka-rā - ka - - Rā-pu jen - di - sō - lu - nu - rā Ran-tu - kā - ḍa pan - ta-mē - ra

రా - మ-మా - రు వ - లు - క - రా - క - - రా - పు జెం - ది - సో - లు - ను - రా రం - తు - కా - డ పం - త మే - ర

ரா - ம-மா - ரு வ - லு - க - ரா - க - - ரா - பு ஜெந் - தி - சோ - லு - நு - ரா ரந் - து - கா - ட பந் - த-மே - ர

Svaras.—*(Continued.)*

Chin-ta-dī - ra chen-ta-rā - ra yin-ti-van-ta len-ta ya - ni va - chi yin-tu-ra kān-ta man - ta-na mu-na (Rāpu

చిం - త-దీ - ర చెం-త-రా - ర యిం-తి - వం-త లెం-త య - ని వ - చి యిం-తు-ర కాం-త మం - త-న ము-న (రాపు

சிந் - த-தீ - ர செந் - த-ரா - ர யிந் - தி-வந் - த லெந் - த ய -னி வ - சி யிந் - து-ர காந் - த மந் - த-ன மு-ன (ரா பு

XIII. RĀGA—**KĀPI.** రాగము—కాపి. இராகம்—காபி. Ārō. (Sa ri gi ma pa dhi ni sa.) (స రి గి మ ప ధి ని స.) (ச ரி கி ம ப தி நி ச.) Avarō. (Sa ni dhi pa ma gi gi ri sa). (స ని ధి ప మ గి గి రి స.) (ச நி தி ப ம கி கி ரி ச.) BHĀSHĀNGAM. భాషాంగం. பாஷாங்கம்.

Kā - mi - ta ṣu - bha pa - la - dā - - ya - **KA** - - - - - - - **PI** - nā - - ka pā - ṇi

కా - మి - త శు - భ ఫ - ల - దా - - య - కా - - - - - - - పి - నా - - క పా - ణి

கா - மி - த சு - ப ப - ல - தா - - ய - கா - - - - - - - பி - னா - - க பா - ணி

Svaras.

Gan-gēn-dudhara tā - pa - ha - ra ka-ru-ṇā - ka-ra **GURUGUHA**gu - ru ṣan - ka-ra kā - la kā-la (Pi - nā - ka

గం - గేం - దు ధ ర తా - ప - హ - ర క - రు - ణా - క - ర గు - - రుగు - హ - గు - రు శం - క - ర కా - ల కా - ల (పి - నా - క

கங் - கேந் - து - த - ர தா - ப - ஹ - ர க - ரு - ணா - க - ர கு - ரு - கு - ஹ - கு - ரு சங் - க - ர கா - ல கா - ல (பி - னா - க

XIV. RĀGA—**ṢAHANA.** రాగము—శహన. இராகம்—சஹன. Ārō. (Sa rigimapamadhini sa.) (స రిగిమపమధినిస.) (ச ரிகிமபமதிநிச.) Avarō. (Sani dhipama gi ri gi ri sa.) (స ని ధిపమ గి రిగి రిస.) (ச நி திபம கி ரிகி ரிச.) BHĀSHĀNGAM. భాషాంగం. பாஷாங்கம்.

Kā-mē - **SA** **NA**nu kā - va va Ka-ṭā-kshim - pa vā - ya - nu - rā - - - -

కా-మే - శా న-ను కా - వ వ క-టా-క్షిం - ప వా - య-ను - రా - - - -

கா-மே - சா ன-னு கா - வ வ க-டா-க்ஷிம் - ப வா - ய-னு - ரா - - - -

Svaras.

Brundā - ra-ka brun - da van-dya van - dā-ru ja - na man-dā - ra (Kaṭākshim - pa vā - ya-nu - rā - - -

బృందా - ర-క బృం - ద వం-ద్య వం - దా-రు జ - న మం-దా - ర (కటాక్షిం - ప వా - య-ను - రా - - -

ப்ருந்தா - ர-க ப்ருந் - த வந்-த்ய வந் - தா-ரு ஜ - ன மந்- தா - ர (கடாக்ஷிம் - ப வா - ய-னு - ரா - - -

IN HONOUR OF HIS HIGHNESS THE MAHARAJA OF VIZIANAGARAM.

Ragamalika in 16 Ragas. KĀMINCHINA KALĀVATIRĀ—*(Continued.)* **Subbarama Dikshita.**

XV. RĀGA—MOHANA.

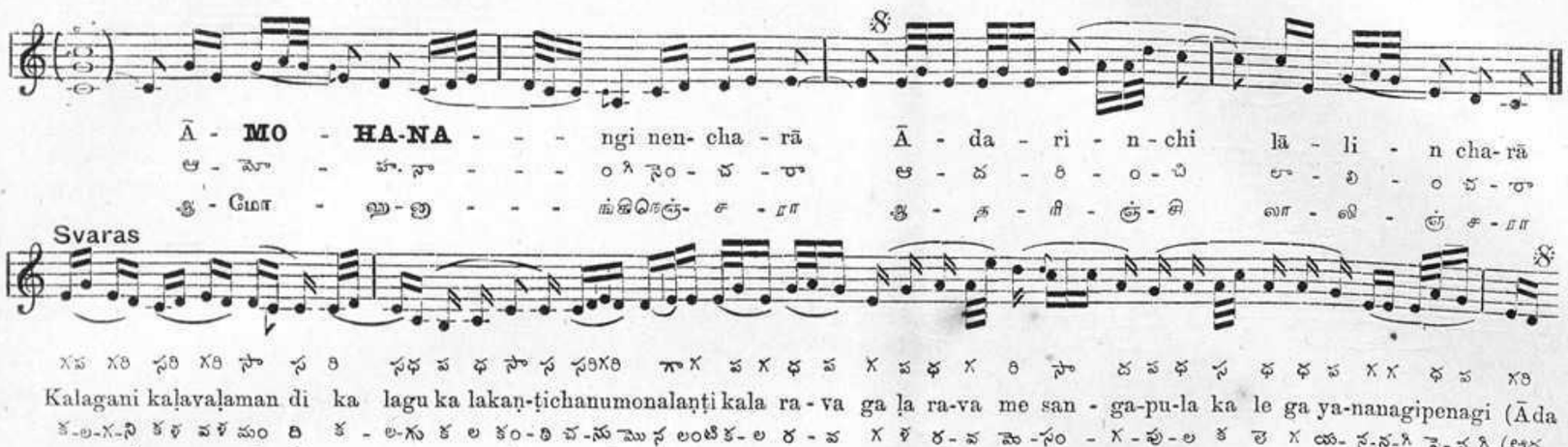
రాగము—మోహన.

இராகம்—மோகனம்.

Ārō. (Sa ri gu pa dhi sa.) (స రి గు ప ధి స.) (ச ரி கு ப தி ச.)

Avarō. (Sa dhi pa gu ri sa.) (స ధి ప గు రి స.) (ச தி ப கு ரி ச.)

UPĀNGAM. ఉపాంగం. உபாங்கம்.


Ā - MO - HA-NA - - - ngi nen- cha - rā Ā - da - ri - n - chi lā - li - n cha-rā
ఆ - మో - హ. నా - - - ంగి నెం - చ - రా ఆ - ద - రి - ం - చి లా - లి - ం చ-రా
ஆ - மோ - ஹ-னி - - - ங்கிநெஞ்- ச - ரா ஆ - த - ரி - ஞ்- சி லா - லி - ஞ் ச - ரா
Svaras
Kalagani kaḷavaḷaman di ka lagu ka lakaṇ-ṭichanumonalaṇṭi kala ra - va ga ḷa ra-va me san - ga-pu-la ka le ga ya-nanagipenagi (Āda
క-ల-గ-ని కళ వళ మం ది క - ల-గు క ల కం-టి చ-ను మొన లంటి క-ల ర - వ గ ళ ర-వ మె-సం - గ-పు-ల క లె గ య-న-గి పె-న గి (ఆద
க-ல-கனி களவள மந் தி க - லகு க லகண்-டி ச-னுமொனலண்டிக-ல ர - வ கள ர-ல மெ-சங் - க-பு-ல க லெ க ய-ந-கிபெனகி (ஆத

XVI. RĀGA—VASANTA

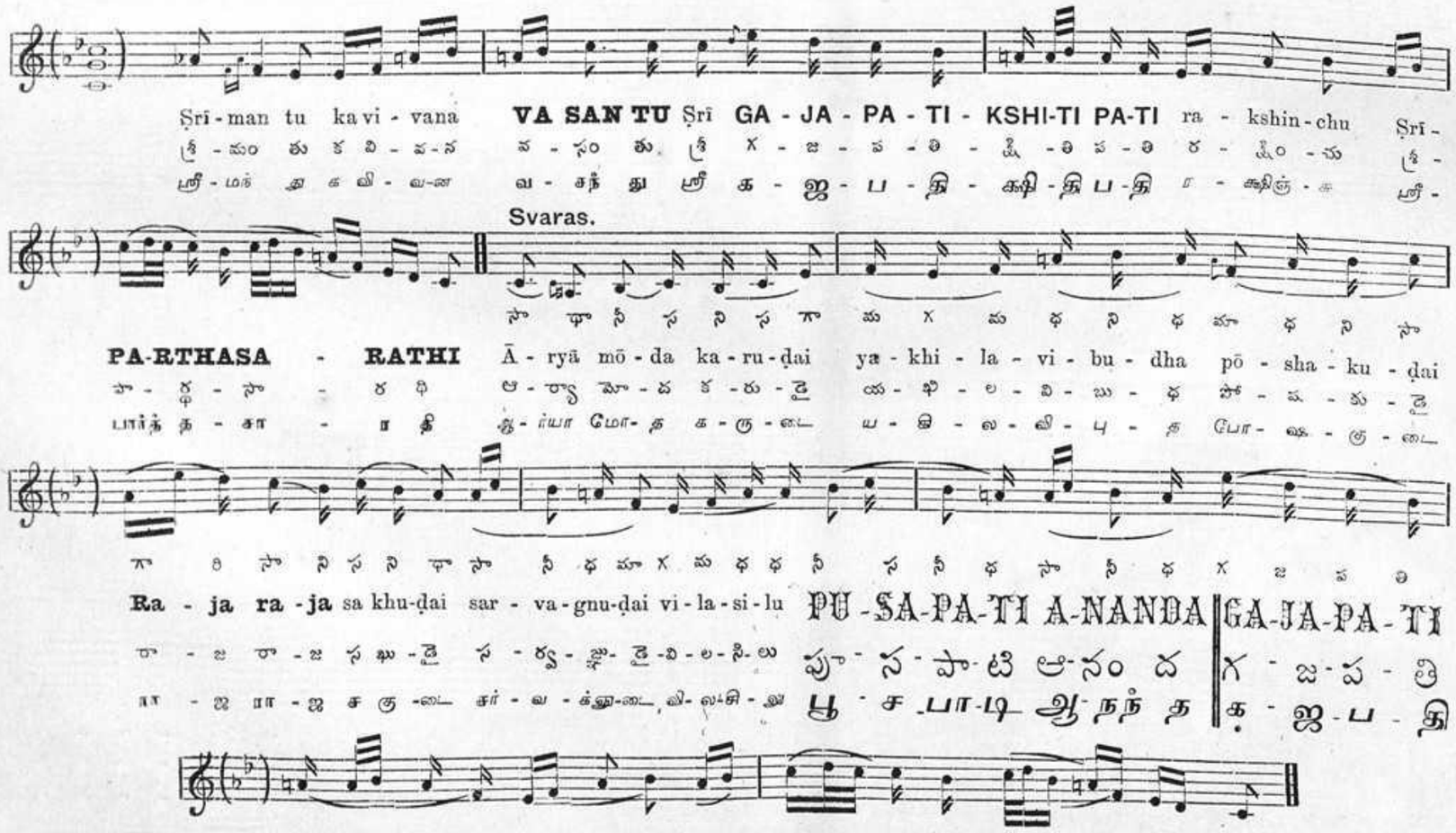
రాగము—వసంత.

இராகம்—வசந்த.

Ārō. (Rasagumadhanusa) (ర స గు మ ధ ను స) (ர ச கு ம த னு ச)

Avarō. (Sanudhanudhamagumamapamagurasa.) (స ను ధ ను ధ మ గు మ మ ప మ గు ర స.) (ச னு த னு த ம கு ம ம ப ம கு ர ச.)

BHĀSHĀNGAM. భాషాంగం. பாஷாங்கம்.


Śrī - man tu ka vi - vana VA SAN TU Śrī GA - JA - PA - TI - KSHI-TI PA-TI ra - kshin - chu Śrī -
శ్రీ - మం తు క వి - వ - న వ - సం తు శ్రీ గ - జ - ప - తి - క్షీ - తి ప - తి ర - క్షిం - చు శ్రీ -
ஸ்ரீ - மந் து க வி - வ - ன வ - சந் து ஸ்ரீ க - ஜ - ப - தி - க்ஷி - தி ப - தி ர - க்ஷிஞ் - சு ஸ்ரீ -
Svaras.
PA-RTHASA - RATHI Ā - ryā mō - da ka - ru - ḍai ya - khi - la - vi - bu - dha pō - sha - ku - ḍai
పా - ర్థ - సా - ర థి ఆ - ర్యా మో - ద క - రు - డై య - ఖి - ల - వి - బు - ధ పో - ష - కు - డై
பார்த்த - சா - ர தி ஆ - ர்யா மோ- த க - ரு - டை ய - கி - ல - வி - பு - த போ - ஷ - கு - டை
Ra - ja ra - ja sa khu-ḍai sar - va - gnu-ḍai vi - la - si - lu PU - SA-PA-TI A-NANDA GA-JA-PA - TI
రా - జ రా - జ స ఖు - డై స - ర్వ - జ్ఞు - డై - వి - ల - సి - లు పు - స - పా - టి ఆ - నం ద గ - జ - ప - తి
ரா - ஜ ரா - ஜ ச கு - டை சர் - வ - க்ஞ-டை வி- லா-சி - லு பூ - ச பா-டி ஆ நந் த க - ஜ - ப - தி

KSHITI-PA-TI RAKSHINCHU ŚRI **PARTHA SA RATHI.**

క్షి - తి - ప - తి ర - క్షిం - చు శ్రీ పా - ర్థ - సా - ర - థి.

க்ஷி - தி - ப - தி ர - க்ஷிஞ் - சு ஸ்ரீ பார்- த்த - சா - ர - தி.

IN HONOUR OF HIS HIGHNESS THE MAHARAJA OF VIZIANAGARAM.

Ragamalika in 16 Ragas. KĀMINCHINA KALĀVATIRĀ—(*Continued.*) **Subbarama Dikshita.**

After this follow three ingenious combinations of RĀGAS, which are very elegant, being confined to short pithy phrases, which reproduce the full life and essence of each RĀGA, within the limited space of a single ĀVARTA.

i. In the first place, the above 16 RĀGAS are taken in inverse order, straight down, as printed on the left halves of pages 7 and 8 up to I. KALĀVATI, and the series ends with the opening phrase KĀMINCHINA KALĀVATIRĀ. In this series the words incorporate not the names of the RĀGAS in which they are sung but those of a new series which appears on the right halves of these pages.

ii. Then the whole portion in RĀGA XVI. VASANTA, with the name of His Highness the Maharaja is repeated, and the second series of RĀGAS Nos. 17 to 32 is taken up with the same words as before but with Music in the RĀGAS whose names are incorporated in the words. After No. 32 should be repeated the short strain in 1. KALĀVATI on the left and then the opening phrase KĀMINCHINA KALĀVATIRĀ.

iii. The passage in VASANTA with His Highness' name is repeated a third time, and these short variations in different RĀGAS, are combined and taken up alternately in parallel lines, e.g., No. 17 and 16, 18 and 15, 19 and 14, 20 and 13, and so forth down to the end Nos. 32 and 1 in KALĀVATI, when the whole closes with the opening strain as before.

ఇందు వెనుక ఒక్కొక్క రాగముయొక్క జీవము న లక్షణమును నిజస్వరూపముతో ఒకే ఆవర్తములో చూపించునటువంటి రాగవరుసలు మూడువచ్చును.

i. ఎడమప్రక్క నసుండు వరుసలను వసంత ముమొదలుకొని కలావతివరకు తలక్రిందుగా అచ్చువేసి యుండుప్రకారము పాడి కామించినకలావతి * * * కితతదిరా అనేపాటతో ముగించవలయును.

ii. తర్వాత మహారాజుగారిపేరు అనుచరించియుండు వసంతరాగమును సంపూర్ణముగా పాడి కుడిప్రక్కనసుండు వరుసలను సావేరిమొదలుకొని గౌరీవరకు ముగించి ఎడమప్రక్కనసుండే కలావతి తుండునుపాడి మ్ముందుప్రకారమే కామించినకలావతి * * * కితతదిరా అనే పాటతో ముగించవలయును.

iii. మరిన్ని మహారాజుగారిపేరు అనుచరించియుండు వసంతరాగమును సంపూర్ణముగాపాడి రెండు వరుసలున్న నేరునేరుగా సాహిత్య ప్రకారము కుడిదిన్ని మొదటిదిన్ని మారిమారి కలిసిపాడి కలావతి * * * కితతదిరా అనుపాటతో ముగించవలయును.

இதன்பிறகு ஒவ்வொரு இராகத்தின் ஜீவன் லக்ஷணம் முழுமையும் நிஜசொரூபமாய் ஒரே ஆவர்த்தத்தில் காண்பிக்கும்படியான இராக சேர்க்கைகள் மூன்று வருமாறு.

i. இடதுபுறத்திலுள்ள வரிசைகளை வசந்தம் முதல் கலாவதிவரையில் தலைகீழாக அச்சிட்டிருக்கிறபடி பாடி காமீஞ்சின கலாவதி * * * கிதிததிரா என்று முடிக்கவும்.

ii. பிறகு மஹாராஜாவினுடைய பெயர் அமைந்திருக்கும் வசந்த இராகம் முழுமையும்பாடி. வலதுபுறத்திலிருக்கும் வரிசைகளை சாவேரிமுதல் கௌரீவரையில் முடித்து இடதுபுறத்திலுள்ள கலாவதி துண்டையும்பாடி முன்போல் காமீஞ்சின கலாவதி * * * கிதிததிரா என்றுபாடி முடிக்கவும்.

iii. மறுபடியும் மஹாராஜாவினுடைய பெயர் அமைந்திருக்கும் வசந்த இராகத்தை முழுமையும் பாடி இரண்டு வரிசைகளையும் நேர்நேராக சாதித்தியப்படி வலதும் இடமுமாக மாறிமாறி கலந்துபாடி கலாவதி * * * கிதிததிரா என்று முடிக்கவும்.

16. RĀGA—VASANTA. / రాగము—వసంత. / இராகம்—வசந்தம்.
Mana-**Sa** - **ve** - **re**n-chadu rā
మన -సా - వే - రెం - చ-డు -రా
மன -சா - வெ-ரெஞ் ச-டு-ரா

17. RĀGA—SĀVĒRI. / రాగము—సావేరి. / இராகம்—சாவேரி.
Mana - **Sa-ve-re**n-chadu - rā
మన - సా-వే-రెం - చడు - రా
மன - சா-வெ-ரெஞ்-சடு - ரா

15. RAGA—MŌHANA. / రాగము—మోహన. / இராகம்—மோகனம்.
Ma ra- va**Ku ranji**n - chumu-rā
మ ర - వ కు రం జిం - చుము -రా
ம ர - வ கு ரஞ் சிஞ் - சு மு -ரா

18. RĀGA—KURANJI. / రాగము—కురంజి. / இராகம்—குரஞ்சி.
Mara-va**Ku-ran** - **jin** - chumu-rā
మర - వకు -రం -జిం - చుము -రా
ம ர - வ கு -ரஞ் -சிஞ் - சு மு -ரா

14. RĀGA—SAHĀNA. / రాగము—సహాన. / இராகம்—சஹானா.
Ma-na **Sa ranga**da - nupa - rā
మ -న సా రం గ ద - నుప - రా
ம -ன சா ரங் க த - னுப - ரா

19. RĀGA—SĀRANGA. / రాగము—సారంగ. / இராகம்—சாரங்கம்.
Mana - **Sa** - **ranga**da - nupa - rā
మన - సా - రం గద - నుప - రా
மன - சா - ரங் கத - னுப - ரா

13. RĀGA—KĀPI. / రాగము—కాపి. / இராகம்—காப்பி.
Mada - vati **Kal** - **ya**- **ni** - rā
మ ద - వతి క -ల్యా- ణి - రా
ம த - வதி கல் - யா-ணி - ரா

20. RĀGA—KALYĀṆI. / రాగము—కల్యాణి. / இராகம்—கல்யாணி.
Madavati **Kal-ya** - **ni** - rā
మ ద వ తి క -ల్యా - ణి - రా
ம த வ தி கல் -யா - ணி - ரா

12. RĀGA—MĀRAVA. / రాగము—మారవ. / இராகம்—மாரவம்.
Vani - ta**Kambhoji** - yau-rā
వని - త కాం భో జి - యూ -రా
வனி - த காம் போ ஜி -யௌரா

21. RĀGA—KĀMBŌJI. / రాగము—కాంభోజి. / இராகம்—காம்போஜி.
Va - ni - ta**Kam-bho** - **ji** - yau-rā
వ - ని - త కాం -భో - జి - యూ-రా
வ -னி - த காம் -போ- ஜி - யௌரா

11. RĀGA—KAMĀS. / రాగము—కమాస్. / இராகம்—கமாஸ்.
Vara**Pan-tuva-ra-li** - rā
వర పం -తువ -రా -లీ - రా
வர பந் -து வ -ரா -லீ - ரா

22. RĀGA—PANTUVARĀḶI. / రాగము—పంతువరాళి. / இராகம்—பந்துவராளி.
Vara**Pantuva-ra-li** - rā
వర పం తు వ-రా-లీ - రా
வர பந் து வ-ரா-லீ - ரா

IN HONOUR OF HIS HIGHNESS THE MAHARAJA OF VIZIANAGARAM.

Ragamalika in 16 Ragas. KĀMINCHINA KALĀVATIRĀ—(*Continued.*) **Subbarama Dikshita.**

10. RĀGA—KĒDĀRAGAULA / రాగము—కేదారగౌళ / ఇరాగం-కేదారగౌళ

Chanuv**A rabi** - ru - dulī - rā
చను వా రబి - రు - దులీ - రా
శను వా రబి - రు - దులీ - రా

Chanuv**A-rabi** - rudu - lī - rā
చను వా - రబి - రుదు - లీ - రా
శను వా - రబి - రుదు - లీ - రా

RĀGA—ĀRABHI. / రాగము—ఆరభి. / ఇరాగం—ఆరభి. **23.**

9. RĀGA—SĀMA. / రాగము—సామము. / ఇరాగం—శామ.

Jā- ṇa- y**Ahari** - ma - dhyarā
జా- ణ -యా- హ రి - మ - ధ్య రా
జా-ణ-యా- హ రి - మధ్ - య రా

Dolcissimo. Jā - ṇa-y**Ahari**-madhya-rā
జా - ణ -యా హరి - మధ్య -రా
జా-ణ-యా హరి - మధ్ య -రా

RĀGA—ĀHARI. / రాగము—ఆహరి. / ఇరాగం—ఆహరి. **24.**

8. RĀGA—VARĀḶI. / రాగము—వరాళి. / ఇరాగం—వరాళి.

Ghana**Gaura**va-mugala di- rā
ఘన గౌర వ - ముగల ది- రా
ఘన గౌర వ - ముగల ది- రా

Ghana**Gaurava** muga - ladi - rā
ఘన గౌరవ ముగ - లది - రా
ఘన గౌరవ ముగ - లది - రా

RĀGA—GAULA. / రాగము—గౌళ. / ఇరాగం—గౌళి. **25.**

7. RĀGA—PŪRṆACHAN-DRIKA. / రాగము—పూర్ణచంద్రిక. / ఇరాగం—పూర్ణచంద్రిక.

Kar - **Na**-tavi - bhuvi- nuta - rā
క - ర్ణా - టవి - భువి - నుత - రా
కర్ - ణా - టవి - భువి - నుత - రా

Kar**Na ta**vi-bhu - vi - nuta - rā
కర్ణా-టవి - భు - వి - నుత - రా
కర్ ణా -ట వి- భు - వి - నుత - రా

RĀGA—NĀṬA. / రాగము—నాట. / ఇరాగం—నాట. **26.**

6. RĀGA—ṢANKARĀBHA-RAṆA. / రాగము-శంకరాభరణము / ఇరాగం—శంకరాభరణం.

Mana - vini - pri**Yamuna**vina - rā
మన -విని - ప్రియ ము న విన - రా
మన -విని-ప్రియ ము న విన - రా

Mana-vini-pri**Yamuna**vi-na - rā
మన -విని - ప్రియ ము నవి -న - రా
మన -విని-ప్రియ ము నవి -న - రా

RĀGA—YAMUNA. / రాగము—యమున. / ఇరాగం—యమున. **27.**

5. RĀGA—KANNAḌA. / రాగము—కన్నడ. / ఇరాగం—కణ్ణడ.

Maga **Padi**-gala - chatura - rā
మ గ పాడి - గల - చతుర - రా
మ గ పాడి - గల - చతుర - రా

Maga**Padi** - gala-chatu-ra - rā
మగ పాడి - గల - చతు -ర - రా
మ గ పాడి - గల - చతు -ర - రా

RĀGA—PĀḌI. / రాగము—పాడి. / ఇరాగం—పాడి. **28.**

4. RĀGA—MANŌHARI. / రాగము—మనోహరి. / ఇరాగం—మనోహరి.

Manu- na ta - ni **Na**-yika - rā
మను - న త - ని నా - యిక - రా
మను - న త - నీ నా - యిక - రా

Manuna ta ni **Na** - yika - rā
మనున త ని నా - యిక - రా
మనున త నీ నా - యిక - రా

RĀGA—NĀYAKI. / రాగము—నాయకి. / ఇరాగం—నాయకి. **29.**

3. RĀGA—TŌḌI. / రాగము—తోడి. / ఇరాగం—తోడి.

Madhurasa **Lali ta**vachanarā
మధు రస లలి తవ చన రా
మధు - రస - లలి - తవ - చన రా

Madhu- rasa - **Lali**-ta**va**-chanarā
మధు - రస - లలి - తవ - చన రా
మధు - రస - లలి - తవ - చన రా

RĀGA—LALITA. / రాగము—లలిత. / ఇరాగం—లలితై. **30.**

2. RĀGA—ṢRĪRĀGA. / రాగము—శ్రీరాగము. / ఇరాగం—శ్రీరాగం.

Manu **Paru** - **ju**ga- lata ruṇi- rā
మను పరు - జు - గ లత రుణి - రా
మను పరు - జు - గ లత రుణి -రా

Manu-**Paru** - **ju**ga - lata-ruṇi-rā
మను - పరు - జు - గ లత -రుణి -రా
మను - పరు - జు - గ లత -రుణిరా

RĀGA—PARUZU. / రాగము—పరుజు. / ఇరాగం—పరుజు. **31.**

1. RĀGA—KALĀVATI. / రాగము.—కలావతి. / ఇరాగం—కలావతి.

Madi**Gauri**ni lupu - sati - rā
మది గౌ రి ని లపు - సతి - రా
మది గౌరి నీ లపు - సతి - రా

Madi**Gau** - **ri**ni - lupu - sati - rā
మది గౌ - రి ని - లపు - సతి - రా
మది గౌ - రి నీ - లపు - సతి - రా

RĀGA—GAURI. / రాగము— ర. / ఇరాగం—గౌరి. **32.**

Then end with the opening strain KĀMINCHINA KALĀVATIRA • • • KIDITADIRA.

Then go to the left and sing 1. KALAVATI.

156

RĀGAMĀLIKA.

IN HONOUR OF

HIS HIGHNESS SRI PADMANABHA DASA VANCHI BALA

SRI RAMA VARMA KULASEKHARA

KIRITAPATI MANNEY SULTAN MAHARAJA RAJA RAMARAJA

BAHADUR SHAMSHER JANG G.C.S.I.,

MAHARAJA OF TRAVANCORE.

{Nine RĀGAS. / తొమ్మిది రాగములు. / ஒன்பது இராகங்கள்.} {School No. II}

{TĀḶA—RŪPAKA. / తాళము—రూపకము. / தாளம்—ரூபகம்.} {2+4=6 Quavers.}

NĪ SARI LĒRANI.

నీ సరి లేరని.

நீ சரி லேரனி.

{Music & words by} **Subbarama Dikshitar. (1885.)**

{Count by Quavers.} Met ♪ =144.

{Style of execution.} Maestoso e dolcissimo.

RĀGĀNGAM. రాగాంగము. இராகாங்கம்.

I. {RĀGA—KALYĀṆI. / రాగము—కల్యాణి. / இராகம்—கல்யாணி.}

(Arō.Sa ri gumipadhinusa.)
(ఆరో.స రి గుమి ప ధి నుస)
(அ. ச ரி கு மி ப தி நு ச)

(Ava.Sanidhipamigu ri sa)
(అవ.స ని ధి ప మి గు రి స)
(அவ.ச நி தி ப மி கு ரி ச)

Ni - sa-ri lē - - ra - ni kō - ri - na ni-tya **KAL-YA - NI** ya - di - rā - -
నీ - స-రి లే - - ర - ని కో - రి - న ని-త్య క-ల్యా - ణి యా - ది - రా - -
நீ - ச-ரி லே - - ர - னி கோ - ரி - ன நி-த்ய க-ல்யா - ணி யா - தி - ரா - -

Sri ve-layagaprēmanu **NAVARATNAMALYA** mosangirammanegayikommanchinunam - mi - na kom - ma(Ya - di - rā - -
శ్రీ వె-లయగ ప్రేమను న-వ - ర - త్నమాల్యమొసంగి రం-మనె గయికొమ్మనెంచినునం - మి - న కొ - మ్మ(యా - ది - రా - -
ஸ்ரீ வெலயகப்ரேம மனு ந-வ - ரத்னமாலியமொசங்கிரம்-மனெ கயிகொம்மனெஞ்சினும் மி-னகொ -ம்ம(ய - தி - ரா - -

BHĀSHĀNGAM. భాషాంగము. பாஷாங்கம்.

II. {RĀGA—KAMĀSU. / రాగము—కామాసు. / இராகம்—கமாசு.}

(ArōSamaguma padhini sa)
(ఆరో.స మ గు మ ప ధి ని స)
(அ. ச ம கு ம ப தி நி ச)

(AvaSanidhipa magu ri sa.)
(అవ.స ని ధి ప మ గు రి స.)
(அவ.ச நி தி ப ம கு ரி ச.)

Bhā - - si-lu ni-**KA MASU**-da-ti-pai pa-lu-ma-ru ma - ru - lun - chu-mu-rā
భా - - సి-లు ని-క మా సు-డ-తి-పై ప-లు-మ-రు మ - రు - లుం - చు-ము-రా
பா - - சி-லு னி-க மா சு-ட-தி-பை ப-லு-ம-ரு ம - ரு - லும் - சு-மு-ரா

Ni suguṇamula-nupogaḍu **ma-ni**ninena rumara va-ku-**mama** nasamuna(ma - ru - lun - chu-mu-rā
నీ సుగుణము ల-నుపొగడు మా-ని-నినెన రుమ ర-వ-కు-మా మా స సమున(మ - రు - లుం - చు-ము-రా
நீ சுகுணமு ல-னுபொகடு மா-நி-னினென ரும ர-வ-கு - மா மா ன -சு-மு-ன(ம - ரு -லுந் - சு -மு - ரா

BHĀSHĀNGAM. భాషాంగము. பாஷாங்கம்.

III. {RĀGA—BĒGAḌA. / రాగము—బేగడ. / இராகம்—பேகட.}

(Arō. Sagu rigu mapadhipa sa.)
(ఆరో.సగు రిగు మపధిప స.)
(அ. சகு ரிகு மபதிப ச.)

(Ava. Sa nu dhi pa ma gu ri sa.)
(అవ.స ను ధి ప మ గు రి స.)
(அவ.ச நு தி ப ம கு ரி ச.)

Ni - sa-mu-kam - **BE** - **-GA-DA**-ta-ḍa-vu - - ne-la-ta jū - ḍa-ka nun - ḍa-du - rā
నీ - - స-ము-ఖం - బే - - గ-డ-త-డ-వు - - నె-ల-త జూ - డ-క నం - డ-రు - రా
நீ - - ச-மு-கம் - Gu - - க-ட-த-ட-வு - - னெ-ல-த ஜூ - ட-க னுன் - ட-டு - ரா

Ni rajapadavadananayana**ni** rada**sa**drusa chikura tapa - **ni** - ya ka ma - **ni** - yaghanān - gi yi - ka (yuṇḍa-du - ra
నీ రజపద వదనన్నయన నీ రద స్సన్నిశ చికుర తప - నీ - యక మ - నీ - యఘనాం - గి యి - క (యుండ-మ - రా
நீ ராஜபத வதனக்யன நீ ரத சத்ருச சிகுர தப - நீ - யக ம - நீ - யகனாங் - கி யி - க (யுண்ட-து - ரா

BHĀSHĀNGAM. భాషాంగము. பாஷாங்கம்.

IV. RĀGA—MĀRUVA. రాగము—మారువ. இராகம்—மாருவ.

(Arō. Sagumapadhamapanusa.)
(ఆరో. సగుమప ధమపనుస.)
(அ. சகுமப தமபனுச.)

(Sanudhapagumagurasaragurasa)
(అవ.సనుధప గుమగురసరగురస)
(அவ.சனுதபகுமகுரசரகுரச.)

Yī-su lē - ni ma-na**MA - RA VA** - ri - yim - pa - nen-chi nu - thin - chu - nu - rā
యీసు లే - ని మ-న-మా - ర వ - రి - యిం - ప - నెం-చి ను - తిం - చు - ను - రా
ஈ-சு லே - னி ம-ண-மா - ர வ - ரி -யிம் - ப - னென்சி னு - தின் - சு - னு - ரா

Purahara**Guruguha**vidihari - haya su-ra vara nuta mura ha-ra - **sa** - maja vara - dā-yakaya-ni (nu - thin - chu-nu - rā
పురహరగురుగుహవి-ధి హ-రి - హయసుర వ ర నుత ముర హ-ర - సా-మ జ వ-ర దా య-కయని (ను - తిం - చు-ను - రా
புரஹரகுருகுஹவித்தஹ-ரி -ஹ-ய சு-ர வ-ர னுத முர ஹ-ர - சா-மஜ வ-ர தா-ய-க-யனி (னு - தின் - சு -னு - ரா

UPĀNGAM. ఉపాంగము. உபாங்கம்.

V. RĀGA—BALAHAMSA. రాగము—బలహంస. இராகம்—பலஹம்ச.

(Arō.Sa rimapa dhi sa)
(ఆరో.స రి మ ప ధి స)
(அ. ச ரி ம ப தி ச)

(AvaSanidhipa magu ri sa.)
(అవ.స ని ధి ప మ గు రి స.)
(அவ.ச நி தி ப ம குரி ச.)

Gā - si dī - ra - na**BALAHAMSA** - ga**ma**na gā - chi yun - - - na - di - rā
గా - సి దీ - ర - న - బ - లహం - స - గ-మ - న గా - చి యు - - - న్న - ది - రా
கா - சி தீ - ர - ன - ப - லஹம்- ச - க-ம - ன கா - சி யுன் - - - ன - தி - ரா

Ali pikaṣukanikaraninā damulanepuḍusaiṣadurā balu**sa** ha **sa** na kā-mini (yun - - na - di - rā
అళిపికశుకనికరనినా దములనెపుడుసైచదురా బలుసా హ సా న కా-మిని (యు - - న్న - ది - రా
அளிபிக சுகனிக ரனினா தமுலனெ புடு சைசதுரா பலுசா ஹ சா ன கா-மினி (யுன் - - ன - தி - ரா

BHĀSHĀNGAM. భాషాంగము. பாஷாங்கம்.

VI. RĀGA—VASĀNTA. రాగము—వసంత. இராகம்—வசந்த.

(Arō.Ra sa guma dhanusa.)
(ఆరో. ర స గుమ ధనుస.)
(அ. ர ச கும தனுச.)

(Arō.Sanudhanudhamagumamapa magurasa.)
(ఆసనుధనుధమగుమమపమగురస)
(அ.சனுதனுதமகுமமபமகுரச)

Vā - si - kek - ka - va - le-na-ni ma-gu - **VA SAN** - **TA** - ta-men - - chi - na - di - rā
వా - సి - కెక్ - క - వ - లెన-ని మ-గు - వ సం - త - త-మెం - - చి - న - ది - రా
வா - சி - கெக் - க - வ - லென-நி ம-கு - வ சந் - த - த-மெஞ் - - சி - ன - தி - ரா

Kundaradanamandahasana sun-da-rān- gi yan-da-mon-da - ni - nu (san - ta-ta men - - chi-na - di - rā
కుం-దరదన మం దహసన సుం-ద-రాం-గి యం-ద మొం-ద - ని - ను (సం - త-త మెం - - చి - న - ది - రా
குந்-தரதன மந் தஹசன சுந்-த-ராங்கி யந்-தமொந்த - னி-னு (சந் - த-த மெஞ் - - சி -ன - தி - ரா

BHĀSHĀNGAM. భాషాంగము. பாஷாங்கம்.

VII. RĀGA—YAMUNA. రాగము—యమున. இராகம்—யமுன.

(Arō.Sa rigu pamipadhisa.)
(ఆరో.స రి గు ప మి ప ధి స.)
(அ. ச ரி கு ப மி ப தி ச.)

(Ava.Sanudhipa mi ri sa)
(అవ. స నుధి ప మి రి స)
(அவ.ச நுதி ப மி ரி ச.)

Ī - sa-ma-**YAMUNA** dā - - ni - nē - - chuta na - la - vi - gā - du - rā
ఈ - స-మ-**యము**-న దా - - ని - నే - - చుట న-ల-వి-గా - డు - రా
ஈ - ச-ம-**யு**-ன தா - - னி - னே - - சுட ன-ல-வி-கா - டு - ரா

Marunḍuchil-ka - tē - ji nek-ki rē-velungu tō ḍa - rā bedarijūche-nu-rā(ya - la-vi-gā - - du - rā
మరుండుచిల్-క - తే - జి నెక్-కి రే-వెలుంగు తో డ - రా బెదరి జూచె-ను-రా(య - ల-వి - గా - - డు - రా
மருண்டுசில்-க தே-ஜினெக்கி ரேவெலுங்கு தோட-ரா பெதரிஜூசெ-னு-ரா(ய -ல-வி-கா - - டு - ரா

MĒḶA—HARIKĒDĀRAGAUḶA No. 28.
మేళము—హరికేదారగౌళ.
மேளம்—ஹரிகேதாரகௌள.

PARTHASARATHI.

Music and words by **Subbarama Dikshitar. (1874.)**

RĀGA—**YERUKULA KAMBODI.**
రాగము—యెరుకుల కాంబోది. *(BHASHANGA.)*
இராகம்—யெருகுல காம்போதி.

పార్థసారథి.

Count by Quavers. Met ♩=144.

TĀḶA—ADI.
తాళము—ఆది.
தாளம்—ஆதி.

4+2+2=8 Crotchets.

பார்த்தசாரதி.

Style of execution. Mæstoso e devotamento.

I

Sarimapadhinidhipadhisa Sa nidhipamagurisa pa dhi sa.
స రిమపధినిధిపధిస స నిధిపమగురిస పధిస.
ச ரி ம ப தி நி தி ப த் தி ச ச நி தி ப ம க ரி ச ப தி ச.

(Pal.) **PARTHASA** - - RA - THI - ni sē - - - - - - - - -
(ప.) పార్థసా - - - ర - థి - ని సే - - - - - - - - -
(ப.) பார்த்தசா - - - ர - தி - னி சே - - - - - - - - -

II

vim-pa - ni Śri - - **PAR-THA - SA** - - RA - THI - - - ni sē - - - - - - - - vim - **pa** - ni - - ya
విం - ప - ని శ్రీ - - పా - ర్థ - సా - - ర - థి - - - ని సే - - - - - - - - విం - ప - ని - - య
விம் - ப - னி ஸ்ரீ - - பார் - த்த - சா - - ர - தி - - - னி சே - - - - - - - - விம் - ப - னி - - ய

III

par-tha - sa - ra - dhī - yē - - - - - - lā - - - A - **parthasa** - ra - thī - yē - - - - - -
పా - ర్థ - సా - ర - ధీ - యే - - - - - - - - లా - - - అ - పా - ర్థ - సా - ర - థీ - యే - - - - - -
பார் - த்த - சா - ர - தீ - யே - - - - - - - - லா - - - அ - பார் - த்த - சா - ர - தீ - யே - - - - - -

IV

·Fin·

lā - - - Ku - **(Anu.)** - **Par**-thi - vā - - va - ḷi vi - dā - - ra - ṇa - - ni - pu - ṇu - kru
లా - - - కు - (అను.) - పా - ర్థి - వా - - వ - ళి వి - దా - - ర - ణ - - ని - పు - ణు - క్రు
லா - - - கு - (அநு.) - பார் - த்தி - வா - - வ - ளி வி - தா - - ர - ண - - னி - பு - ணு - க்ரு

D.C.

Par-thi-va - ra - - pra-sā - - - da ka - ra - - ṇa cha-ra - ṇu śrī **(Cha.)** **Kari**-gā - - va - di
పా - ర్థి - వ - ర - - ప్ర - సా - - - ద క - ర - - ణ చ - ర - ణు శ్రీ (చ.) క - రి - గా - - వ - ది
பார்த்தி - வ - ர - - ப்ர - சா - - - த க - ர - - ண ச - ர - ணு ஸ்ரீ (ச.) க - ரி - கா - - வ - தி

Ka-ri - mo - ra li - ḍa - ga - ma **Kari** - drun - chi brō - chi - na - **Kari**-vēl - - - pu ga - - da - -
క - రి - మొ - ర లి - డ - గ - మ క - రి - ద్రుం - చి బ్రో - చి - న - క - రి - వే - - - ల్లు గ - - డా - -
க - ரி - மொ - ர லி - ட - க - ம க - ரி - த்ருஞ் - சி ப்ரோ - சி - ன - க - ரி - வேல் - - - பு க - - தா - -

Naru-dā ra - mo - ra - la - **Naru**dā - - ra - - vi - ni - da **Naru**-tal - - mi brō-chu-man **Naru** - sā - -
న - రు - దా ర - మొ - ర - ల - న - రు దా - - ర - - వి - ని - ద న - రు - తా - - మీ బ్రో - చు - మ - న్న - రు - సా - -
ந - ரு - தா ர - மொ - ர - ல - ந - ரு தா - - ர - - வி - னி - த ந - ரு - தாள் - - மி ப்ரோ - சு - மன் - ந - ரு - சா - -

mi - ga - dā - - - - **Sara**-ṇan - na kā - kā - - **Sāra** dhi - - ru - gā - - - - - chi **Sara** - dhi - gar
మి - గ - దా - - - - - శ - ర - ణ - న్న కా - కా - - శ - ర ధీ - - రు - గా - - - - - చి శ - ర - ధి - గ
மி - க - தா - - - - - ச - ர - ணன் - ன கா - கா - - ச - ர தீ - - ரு - கா - - - - - சி ச - ர - தி - க

va - ha - ra dā - **Sa-ra** - dhi - ga - dā **Pa-ra** - **ma**-bhak - tu - la - ki-ha **Parama**hi - ma - lo - sa - gi
వ - హ - ర దా - శ - ర - ధి - గ - దా ప - ర - మ భ - క్తు - ల - కి - హ ప - ర - మ - హి - మ - లో - స - గి
வ - ஹ - ர தா - ச - ர - தி - க - தா ப - ர - ம - ப - க்து - ல - கி - ஹ ப - ர - ம - ஹி - ம - லோ - ஸ - கி

N. B.—Notice the frequent introduction of SVARĀKSHARAS in the SĀHITYA of this piece, as at the very commencement (PA, THA, SA; G. A. C.) and the numerous alliterations in the CHARANA, where KARI, NARU, SARA & PARAMA occur 4 times and **GURU** the crowning family seal is introduced 8 times, with different meanings.

RĀGA—**Yerukula Kāmbodi.** PARTHASARATHI (*Concluded.*) **Subbarāma Dīkshita.**

Paramada ma-ṇa-chi-na **Pa - ra - mat** - mu-ḍu - ga - dā **Gu-ru** ku-chabāraya **guru**kmaṇimanasu

Gurute rugu maru - ni **Gu-ru**-vu ga-dā Śi- va **Guru gu-ha** bhudha ka - vi **Guru** - nu-ta Śubhabhā **Guru**phalada-mū - la

Guru - vu ga - dā śrī Tāt- ta - yya taka ri sa nidha taka jham mā gā ri taka jhaṇu riga sa taka

jham ta ri papa dhadha tadhimi taki ṭa mā pā dha tadha ṇata nidhapa mapadha tadhīnu sa sa ri ri tajhamta mapāma

ta ka ta ka di gi mapa dhadhatadhimitakiṭa sarimagatakiṭa jham ta sanida kun ta pamaga ta dhin nan ga risani taka tadhingi ṇatom.

D.C.

TANA VARNA composed at the request of

RAJA VARAGUNA RAMA SANGILI VIRAPPA PANDIYAN

ZEMINDAR OF SIVAGIRI.

RĀGA—**YERUKULA KAMBODI.** (*BHASHANGA.*)

TĀḶA—AṬA. 5+5+2+2 =14 Crotchets.

SRĪ RĀJĪVĀTCHĀDI.

Count by Quavers. Met ♩ =144.

Style of execution. Energico. **(1892.)**

I II I & II

(Pall.) Srī rā - - - jī - vā - - - - tchā - - di **pa - ri - pa**

la Srī va - - li - lō - - la - dē - va - sē - - - nā - - nu - kū - - lā

(Anu.) Srī - rā - - - jīl - - lu SI - VA - - GI - - RI vā - sa chi - - dvi-lā

sa san - ta - tō - llā - - sā - llā - - sā srī **Varagu - naRa - ma San - gi - li Vi - rap - pa Pan - dyu**

A TĀNA VARNA IN HONOUR OF

VENKATĒSVARA ETTĒNDRA PĀNDIYA,

Uncle of the Zamindar of Ettayapuram.

எட்டயபுரம் சமஸ்தானம், மஹாராஜராஜஶ்ரீ வெங்கடேசுவர எட்டப்ப மகாராஜ அய்யன்

அவர்கள்மீதில் செய்யப்பட்ட தானவர்ணம்.

ఎట్టయపుర సంస్థానము మహారాజరాజశ్రీ వెంకటేశ్వర ఎట్టప్ప మహారాజు గారిపై జేయఁబడిన తానవర్ణము.

CHAKRA—BĀṆA, BHŪ. V (*a*)+IV (*b*)=(4×6)+4=No. **28.**

చక్రము — బాణ, భూ.

சக்ரம் — பாண, பூ.

MĒḶA—HARIKĒDĀRAGAUḶA. Ha=8; Ri=2; *Retro*; No. **28.**

మేళము — హరికేదారగౌళ.

மேளம் — ஹரிகேதாரகௌள.

RĀGA—ATṬHĀṆA. (RAKTI; DĒṢĪYA; BHĀSHĀNGA.)

రాగము-అఠాణా. (రక్తి; దేశీయము; భాషాంగము)

இராகம்—அடாண. (ரக்தி; தேசியம்; பாஷாங்கம்.)

TĀḶA—AṬA. 5+5+2+2=14 Crotchets.

ఆటతాళము.

அடதாளம்.

ṢRĪMAHĀRĀJĀ.

శ్రీమహారాజా.

ஶ்ரீமஹாராஜா.

Music & words by **Subbarāma Dīkshita.** 1884.

Count by quavers. Met. ♪=100. Style of execution. Gratioso.

D. C. up to

(అనుపల్లవి.) (அநுபல்லவீ.) **(Anupal.)** SRĪ - - - - - - - - - - MU- DDU- KU - MĀ - -

RA - YE - - - - - TTĒ - - - - N-DRA - SŌ - - - - - DA - RU - ḌAI -

ṆĀ SRĪ - - - - VĒ - - - - - - - - - N - - KA - TĒ - - - SVA -

- RA-YE - - TTĒ - - - - N - DRA- SA - - - - - DGU- - NA- SĀ - - N-DRA -

Muktayi Svaras. Dhī-ra sa- mu-da-ya vi - nu-ta cha - RI - ta su - ku - mā - rā - kā - ra NI-ga-ma - - SĀ - ra - ra - si -

- ka sa - hru -da - ya - vi-bu-dha - - man - dā - ra dhā - - rā - dha - ra - vi - ta - ra - ṇa

dha- rā - ra-ma-ṇa pu - rā - ri pa - da sā - ra - sa ma-dhu-ka - ṛā -cha - ri - ta - mā -na - SA NI - ja - vi - MA -

D. C.

An Ode on **NĀGAYASĀMI PĀNDIYA,** Zamindar of Peraiyur.

పెరైయూరు జమీన్‌దార్ మహారాజరాజశ్రీ నాగయసామి పాండ్యుల వారిపై చేయబడిన దరు.

பேராயூர் ஜமீன்தார் மஹாராஜராஜஶ்ரீ நாகயசாமி பாண்டியன் அவர்கள்பேரில் செய்யப்பட்ட கரு.

CHAKRA—BĀṆA, BHŪ.
V (*a*)+IV (*b*)=(4×6)+4=No. **28.**
చక్రము — బాణ, భూ.
சக்ரம் — பாண, பூ.

MĒḶA—HARIKĒDĀRAGAUḶA.
Ha=8; Ri=2; *Retro*; No. **28.**
మేళము — హరికేదారగౌళ.
மேளம் — ஹரிகேதாரகௌள.

RĀGA—NAṬANĀRĀYANI. (UPĀNGA.)
రాగము—నటనారాయణి. (ఉపాంగము.)
ராகம்—நடநாராயணி. (உபாங்கம்.)

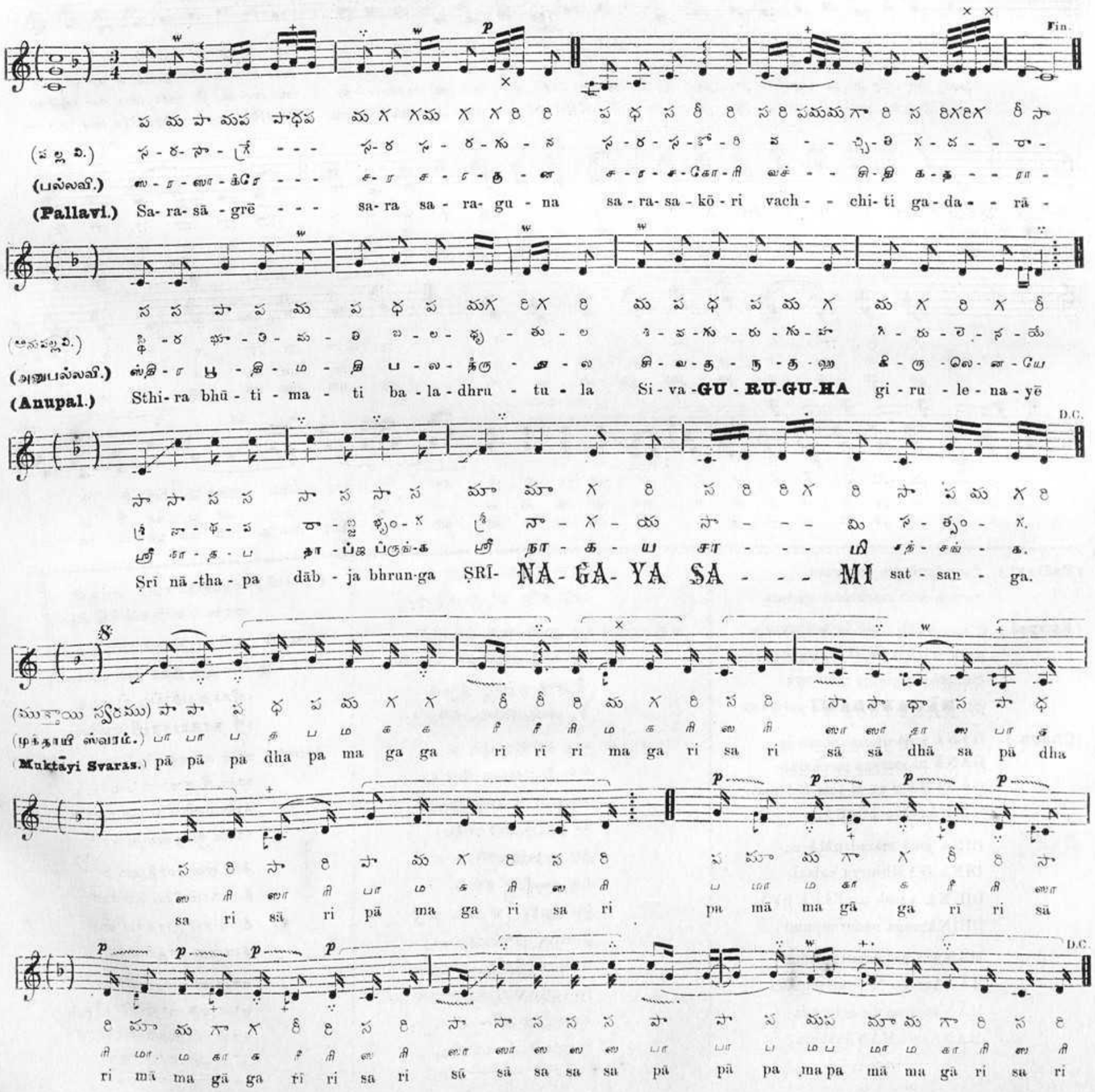
TĀḶA—RŪPAKA. 2+4=6 quavers.
తాళము—రూపకము.
தாளம்—ரூபகம்.

SARASĀGRĒSARA.
సరసాగ్రేసర.
ஸரஸாக்ரேஸர.

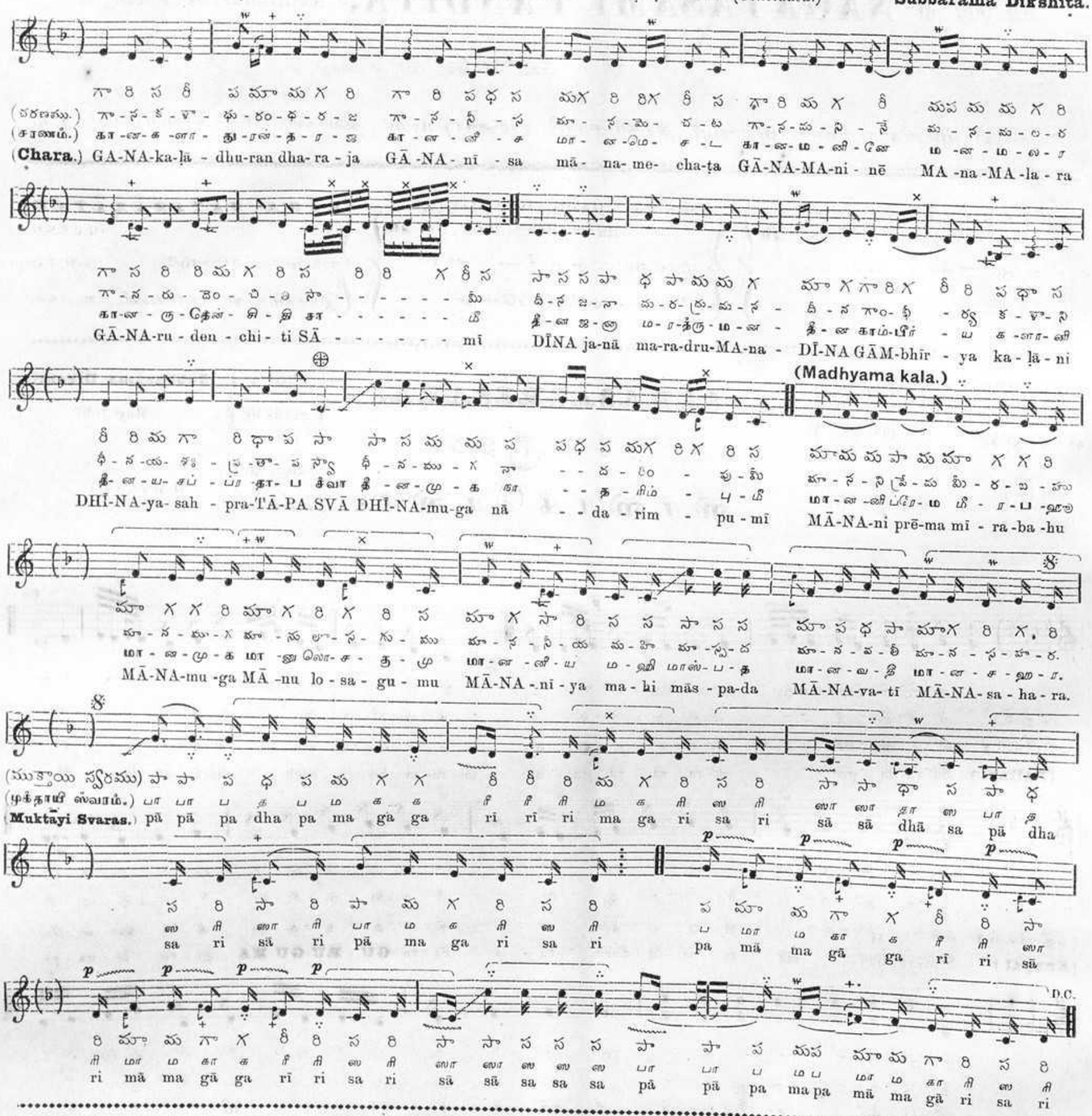
Music & words by **Subbarāma Dīkshita.**
May 1897.

Count by quavers. Met. ♪ = 100.

Style of execution. Mæstoso.


Fin.
D.C.
(పల్లవి.) స-ర-సా-గ్రే - - - స-ర స-ర-గు-న స-ర-స-కో-రి వ - - చ్చి-తి గ-ద - - రా -
(பல்லவி.) ஸ-ர-ஸா-கிரே - - - ச-ர ச-ர-கு-ண ச-ர-ச-கோ-ரி வச் - - சி-தி க-த - - ரா -
(Pallavi.) Sa-ra-sā-grē - - - sa-ra sa-ra-gu-na sa-ra-sa-kō-ri vach - - chi-ti ga-da - - rā -
(అనుపల్లవి.) స్థి-ర భూ-తి-మ-తి బ-ల-ధృ-తు-ల శి-వ-గు-రు-గు-హ గి-రు-లె-న-యే
(அனுபல்லவி.) ஸ்தி-ர பூ-தி-ம-தி ப-ல-த்ரு-து-ல சி-வ-கு-ரு-கு-ஹ கி-ரு-லெ-ன-யே
(Anupal.) Sthi-ra bhū-ti-ma-ti ba-la-dhru-tu-la Si-va-**GU-RU-GU-HA** gi-ru-le-na-yē
ఫ్రీ నా-థ-ప దా-జ్జ భృం-గ శ్రీ నా-గ-య సా - - - మి స-త్సం-గ.
ஶ்ரீ நா-த-ப தா-ப்ஜ ப்ருங்-க ஶ்ரீ நா-க-ய சா - - - மி சத்-சங்-க.
Śrī nā-tha-pa dāb-ja bhrun-ga ŚRĪ-**NA-GA-YA SA - - - MI** sat-san-ga.
(ముక్తాయి స్వరము) పా పా ప ధ ప మ గ గ రి రి రి మ గ రి స రి సా సా ధా స పా ధ
(முக்தாயி ஸ்வரம்.) பா பா ப த ப ம க க ரி ரி ரி ம க ரி ஸ ரி ஸா ஸா தா ஸ பா த
(**Muktāyi Svaras.**) pā pā pa dha pa ma ga ga ri ri ri ma ga ri sa ri sā sā dhā sa pā dha
స రి సా రి పా మ గ రి స రి ప మా మ గా గ రి రి సా
ஸ ரி ஸா ரி பா ம க ரி ஸ ரி ப மா ம கா க ரி ரி ஸா
sa ri sā ri pā ma ga ri sa ri pa mā ma gā ga ri ri sā
రి మా మ గా గ రి రి స రి సా సా స స స పా పా ప మప మా మ గా రి స రి
ரி மா ம கா க ரி ரி ஸ ரி ஸா ஸா ஸ ஸ ஸ பா பா ப ம ப மா ம கா ரி ஸ ரி
ri mā ma gā ga ri ri sa ri sā sā sa sa sa pā pā pa ma pa mā ma gā ri sa ri

RĀGA—**NATANĀRĀYANI.** Ode on NĀGAYASĀMI PĀṆḌIYA.—(*Concluded.*) **Subbarāma Dīkshita.**



(Pallavi.) Sarasāgrēsara saraguna
Sarasa kōri vachchiti gadarā.

(Anupal.) Sthira bhūti mati bala dhrutula
Siva GURU GUHA giru lenayō
Śrīnātha padābja bhrunga
Śrī **NĀGAYASĀMI** satsanga.

(Chara.) GĀNA kaḷā dhurandhara ja-
GĀNA nī samāna mechaṭan-
GĀNAMAni nē MAna MAlaran-
GĀ NArudenchiti SĀmī

DĪNA janā maradruMA na-
DĪNA GĀMbhīrya kaḷāni-
DHĪNA yasah praTĀPA SVĀ-
DHĪNAmuga nādarimpumī

MĀNAni prēmamira bahu
MĀNAmuga MĀnulosagumu
MĀNAniyamahi māspada
MĀNAvati MĀNAsahara.

(పల్లవి.) సరసాగ్రేసర సరగున
సరస కోరి వచ్చితి గదరా.

(అనుపల్లవి.) స్థిర భూతి మతి బల ధృతుల
శివ గురు గుహ గిరు లెనయే
శ్రీనాథ పదాబ్జ భృంగ
శ్రీ నాగయసామి సత్సంగ.

(చరణము.) గాన కళాధురంధర జ
గాన నీ సమాన మెచటఁ
గానమని నే మన మలరఁ
గా నరుదెంచితి సామీ
దీన జనామరద్రుమ స
దీన గాంభీర్య కళాని
ధీన యశః ప్రతాప స్వా
ధీనముగ నాదరింపుమీ
మానని ప్రేమమీర బహు
మానముగ మానులొసగుము
మానసనీయమహీ మాస్పద
మానవతీ మానసహర.

(பல்லவி.) ஸரஸாக்ரேஸர ஸரகுன
ஸரஸ கோரி வச்சிதி கதரா.

(அனுப.) ஸ்திர பூதி மதி பல த்ருதுல
ஸிவ குரு குஹ கிரு லெனயே.
ஸ்ரீநாத பதாப்ஜ ப்ருங்க
ஸ்ரீ நாகயசாமி சத்சங்க.

(சரணம்.) கான களாதுரந்தர ஜ
கான நீ சமான மெசடங்
கானமனி நே மனமலரங்
கா னருதெஞ்சிதி சாமீ

தீன ஜனா மரத்ரும ச
தீன காம்பீர்ய களானி
தீனயசப் ப்ரதாப ஸ்வா
தீனமுக காதரிம்புமீ

மானனி ப்ரேமமீர பஹு
மானமுக மானுலொசகுமு
மானனீயமஹி மாஸ்பத
மானவதி மானசஹர.

CHAKRA—BĀṆA, BHŪ. V (*a*)+IV (*b*)=4×6+4=No. **28.**
చక్రము — బాణ, భూ.
சக்ரம் — பாண, பூ.

MĒḶA—HARIKĒDĀRAGAUḶA. Ha=8; Ri=2; *Retro*; No. **28.**
మేళము — హరికేదారగౌళ.
மேளம் — ஹரிகேதாரகௌள.

RĀGA—NAṬANĀRĀYANI. (UPĀNGA.)
రాగము—నటనారాయణి. (ఉపాంగము.)
ராகம்—நடநாராயணி. (உபாங்கம்.)

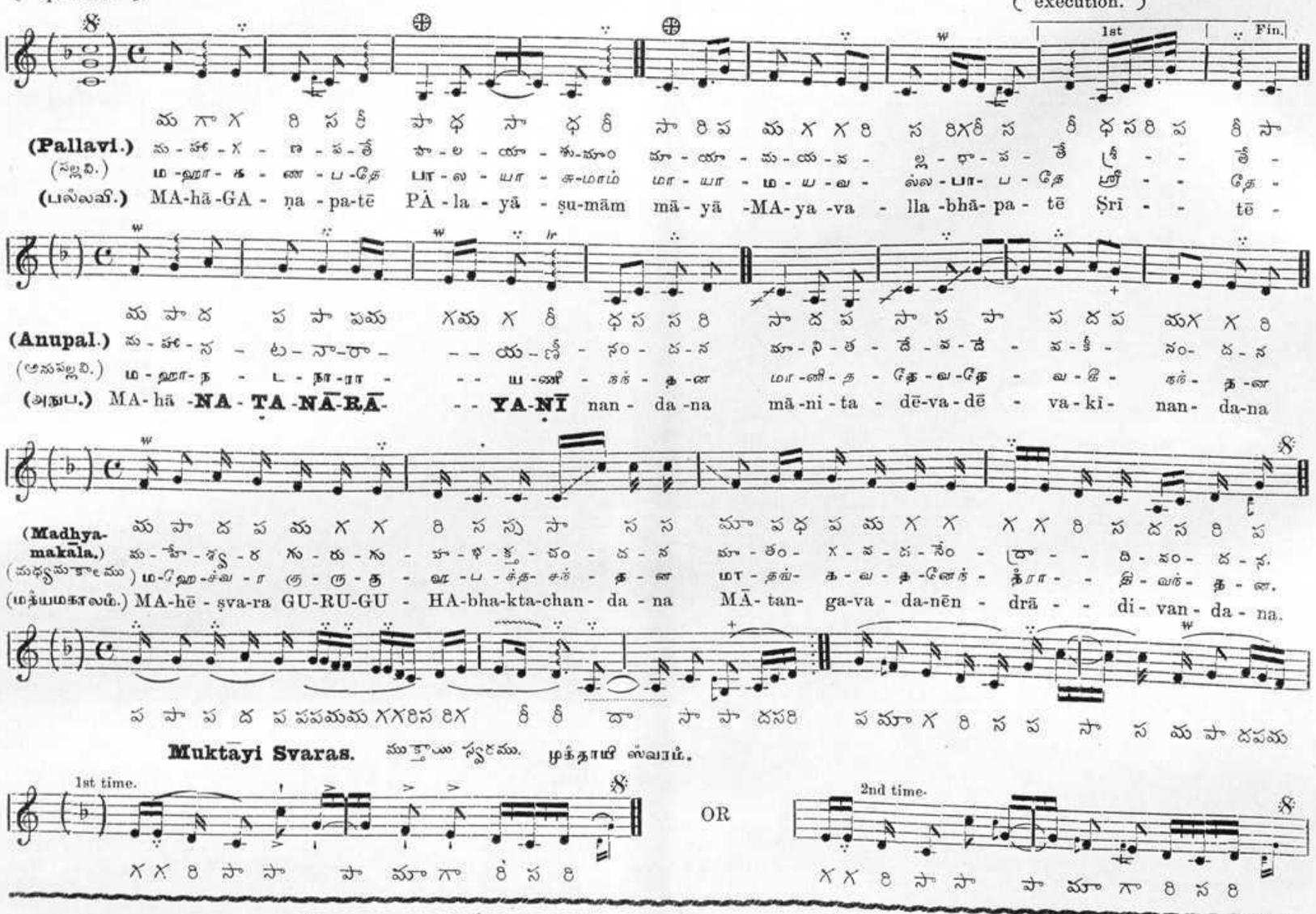
TĀḶA—ĀDI. తాళము—ఆది. தாளம்—ஆதி. 4+2+2 =8 Crotchets.

MAHAGAṆAPATĒ.
మహాగణపతే.
மஹாகணபதே.

Music & words by **Muthusāmi Dikshita.** 1768—1834.

Count by quavers. Met. ♪ =144.

Style of execution. Mæstoso.



నటనారాయణీ తానములు. நடநாராயணியின் தானங்கள்.

(ఆయిత్త.) సాధ్నస ఘధసరి మగరిగరిరీ స్నధ్నధ రిరిసాసు సాసా ॥

(మెదుపు.) మమగరి గరిరి ససరి సాధ్ నిసరి మగరి పపధ పాపు మపమ మగరి గరిరి ధధ్నధ రిసరి పమమగ గ్గరిరీ ధ్నస్నధ్నధ్న రిరిసాసు ధ్నసధ్నప పమప మమగరి గరిరీ సధ్నధ్నధ రిరిసాసు ॥

(ముక్తాయి.) సాధ్నసధ ధ్నధమ ఘమగ్గరి స్గరిమ మామ్మ ఘమధ్నధ స్నధ్గరిసరి మగరి పమమగరి గరిరీ సధ్నధ్నధ రిరిసాస్ను సాసా ॥

(ష్టాయి.) సాధ్నస స్నధ్నధ సాస్ను ॥ (1) రీస రిసధ్ పధ్నసధ్ రిసధ్నసాస్ను ॥ (2) సాధ్నసరి ఘధ్నధ్నధ్ రిసరి సరిమగరి మమగరి గరిరి స్నధ్నధ్నధ్ ధరిసరి రిరిసాస్ను ॥ (3) మాగరి గరిరి సధ్నధ్నధ్రి గరిరి సధ్నధ్నధ్రి రిసరి మమమప పధపమ పమగమగ గరి సమమప పధపమ మపమ మగగరి గరిరీ స్నధ్నధ్ రిరిసాస్ను ॥ (4) పామమగరి గరిరి సధ్నధ్నధ్ ధ్రిసరి మగరి మమప ధధాస్నా, ॥ (5) ధసధధ పమప మమగరి గరిరీ సధ్నధ్నధ్ రిరిసాస్ను ॥

(అవరోహి.) సాధసధధప పమమగరి ససరిమ మామ్మ ఘాధ్సా ధ్నసరిమగరి ధాధస ధధప పమమగరి గరిరీ స్నధ్నధ్ రిరిసాస్ను ॥ (6) ధాపాప్పమ మపమ మగరి గరిరీ స్నరిమమప పధపమ మపమ మగరి గరిరీ సధ్నధ్నధ్ రిరిసాస్ను ॥ (7) పామ్మపమ మగరి గరిరిసరిప మమగరి గరిరి సధ్నధ్నధ్ రిరిసాస్ను ॥ (8) మాగరి గరిరి సధ్నఘాధ్ రిసరిమగరి గరిరిసాస్ను ॥ (9) రీసాస్ను ధ్నస్నధ్నధ్నఘాస్ ॥

(పంచమష్టాయి.) ఘాధ్నసరి మగగరిరీ మమపాప్ప పధపమ పమమ మగరి సరిమగరి ఘాధ్సాస్ను ధ్నసధ్నధ్నపాప్ప ॥ (2) ధధ్నసాసరి ధ్ధ్నసరి మగరి మమమప పధపమ మగగరి గరిరీ స్నధ్నసాస్ను ధ్నసధ్నధ్నపాప్ప ॥ (3) ఘాధ్న ధ్ధ్నసరి సరిమగరి గరిరి పాపమమగరి గరిరి సధ్నధ్నసాస్ను ధ్నసధ్నధ్నపాప్ప ॥ (4) సాధ్న రిమగరి గరిరి సధ్నధ్నసాస్ను ధ్నసధ్నధ్నపాప్ప ॥ (5) సధ్నధ్న ధధ్నపాప్ప ॥ (6) ధ్నసధధ పమమగ గరిరీ ॥

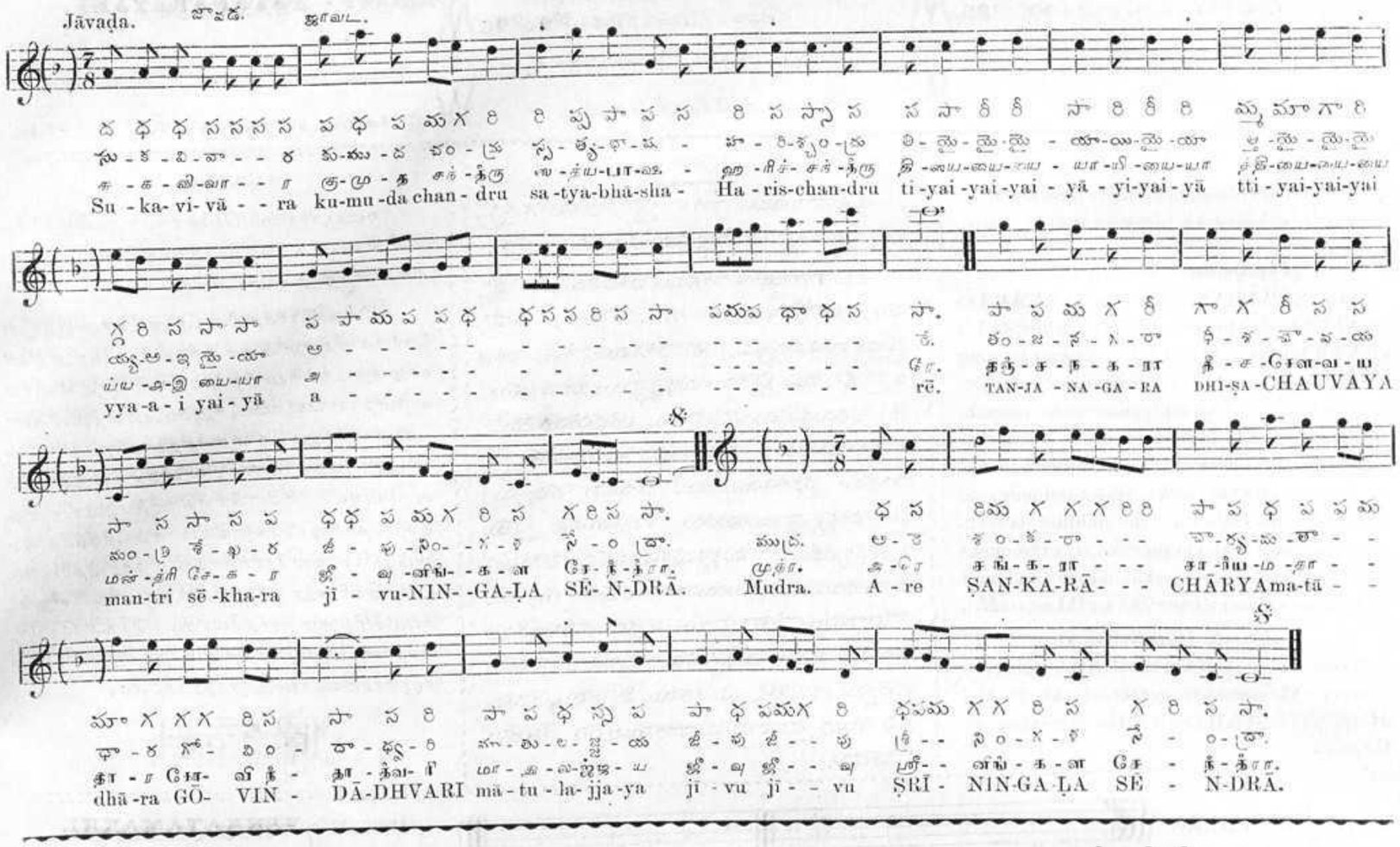
(ముక్తాయి.) రిసరి మమప పాధ్నపమ పమమగ గరిరీ ॥ (1) రిసరి పాప్ప మగరిగరిరీ ॥ (2) మమగరి గరిరీ ॥ (3) సరిమగరి గరిరి సధ్నధ్నసాస్ను ॥

(ముకరణి.) పాప్పమగరి రీగరి ప్నస్నధ్ పాప్పమగరి గరిరీ సాధ్నసధ్ప పమమగ గరి మపమప ధ్నధ్నసరి పామ్మగరి సరిమగరి గరిరి సధ్నధ్నసాస్ను ధ్నసధప మగరి గరిరి సధ్నధ్రిరిసాస్ను ॥

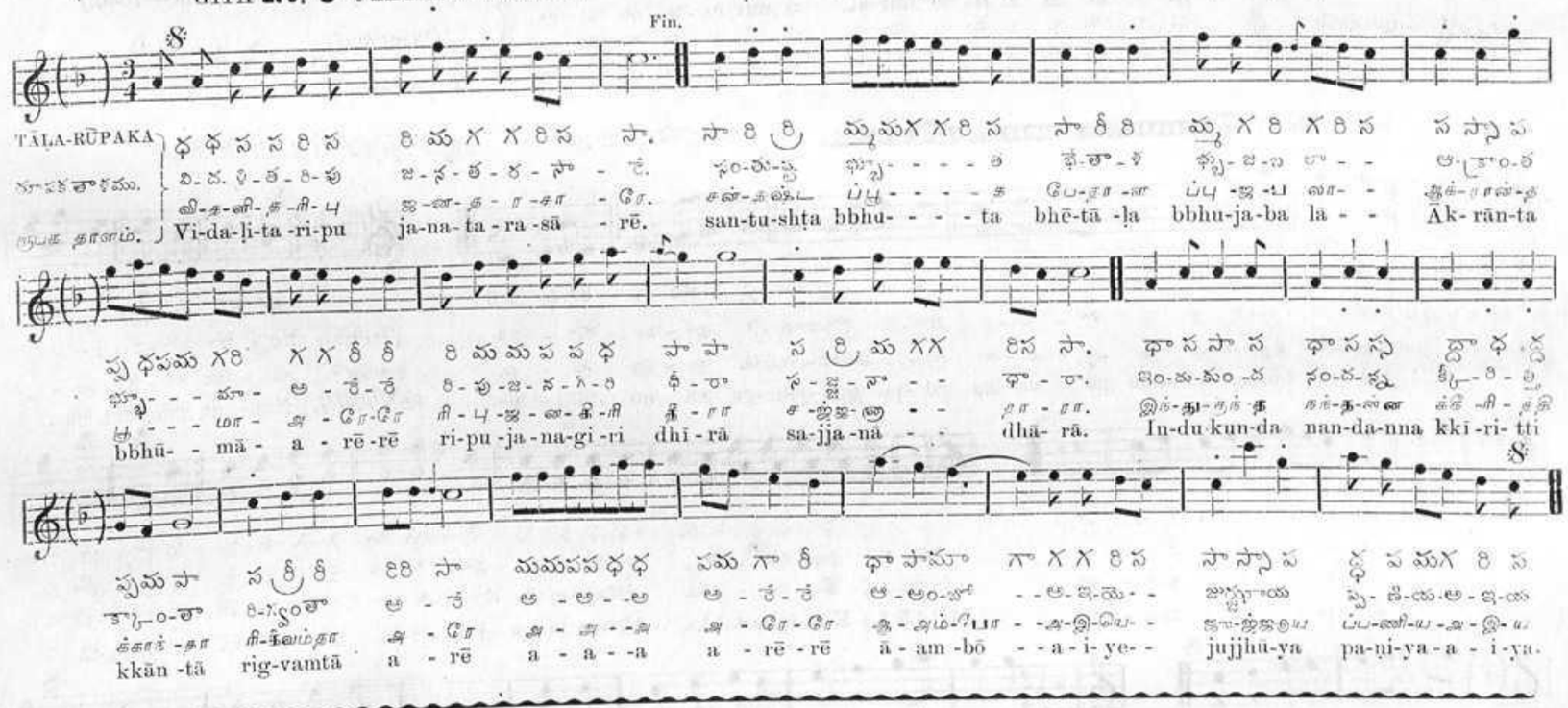
(ముక్తాయి.) సాధ్న ధ్నధ్న సరిసరిమగరి పాప్పమమగ గరిరీ స్నధ్నస్నధ్న రిరిసాస్ను ॥

GĪTAS—NAṬANĀRĀYAṆI. నీతములు నటనారాయణి. கீதங்கள்—நடநாராயணி.

Jāvaḍa. జావడ. ஜாவடை.


Su - ka- vi- vā - - ra ku-mu -da chan - dru sa -tya-bha-sha - Ha - ris-chan-dru ti -yai -yai -yai - yā - yi-yai - yā tti - yai-yai-yai
man-tri sē -kha-ra jī - vu-NIN- -GA-ḶA SĒ- N-DRĀ. Mudra. A - re ṢAN-KA-RĀ- - - CHĀRYAma-tā - -
dhā -ra GŌ- VIṆ - DĀ-DHVARI mā - tu - la- jja -ya jī - vu jī - - vu ṢRĪ - NIN-GA-ḶA SĒ - N-DRĀ.

GĪTA **No. 3 VIDALITARIPU.** విదళితరిపు. விதளிதரிபு.


TĀLA-RŪPAKA
Vi-da-ḷi-ta -ri-pu ja-na-ta - ra -sā - rē. san-tu-shṭa bhbu- - - - ta bhē-tā -ḷa bhbu-ja-ba lā - - Āk- rān-ta
bbhū- - mā - a - rē -rē ri-pu -ja -na-gi -ri dhī - rā sa-jja -nā - - dhā- rā. In-du-kun-da nan-da-nna kkī-ri- tti
kkān -tā rig-vamtā a - rē a - a - -a a - rē - rē ā - am -bō - -a - i- ye- - jujjhū-ya pa-ṇi-ya - a - i - ya.

GĪTA **No. 4 VASUDĒVA.** నుదేవ. வசுதேவ.

TĀLA—TRIPUṬA
Vasu-dē -va Dē - - va-kī gar-bhā- - a vu-din-na- lle ṣrā -va-ṇā -si-ta a -shṭa-minni-si chan- drō - da-ya
Antari.
ka -ra-ṇe - - - ti-yai-yai-yai yā - i-yai- i tti-yai -yai-yai yā - i -yē-yā a - - - - a a - - - - - a a - - - - - a pa-nam-ka- ra-ṇe.

CHAKRA—BĀṆA, BHŪ.
V (*a*)+IV (*b*)=4×6+4=**No. 28.**

చక్రము — బాణ, భూ.

சக்ரம் — பாண, பூ.

MĒḶA—HARIKĒDĀRAGAUḶA.
Ha=8; Ri=2; *Retro*; **No. 28.**

మేళము — హరికేదారగౌళ.

மேளம் — ஹரிகேதாரகௌள.

RĀGA—NAṬANĀRĀYAṆI.
(UPĀṄGA.)

రాగము—నటనారాయణి. (ఉపాంగము.)

இராகம்—நடநாராயணி. (உபாங்கம்.)

ṢLŌKA.

Naṭanārāyaṇī rāgastvārōhētu gavakrataha nivarjita shāḍavasyā dgīyatē satatam budhaihi.

Physiognomic Peculiarities.

In the SHĀḌAVA RĀGA, NAṬANĀRĀYAṆI, *NI* is entirely VARJA, while *GA* is VAKRA in the ĀRŌHAṆA. It can be sung at all times. Its distinguishing characteristics are (i) a frequent pause with special *gusto* on the *RI*, followed by (ii) a direct descent to the lower *PA*, with an occasional *acciaccatura* on the *DHA*, (iii) a tendency to descend from *DHA* in the middle octave, without rising to the higher *SA*, (iv) a frequent skip from the lower to the higher *SA* and (v) a *glisse*-descent from *SA* to *PA* or to *MA*.

Æsthetic Peculiarities.

Same as in the Parent MĒḶA; observe however the peculiar gracefulness of the MUKTĀYI SVARĀS in the Melodies at the end.

శ్లోకము.

నటనారాయణీ రాగస్త్వారోహేతు గవక్రతః నివర్జిత షాడవస్యాద్గీయతే సతతం బుధైః.

నటనారాయణి రాగము షాడవము. ని వర్జ్యము; ఆరోహణమున గ వక్రము; ఏప్రొద్దును పాడవచ్చును. ఈ రాగములో (i) రంజకమైనిలిపెడు స్వరము మధ్యస్థాయి ఋషభము; (ii) అందుండి మంద్ర స్థాయి పంచమము మెత్తని స్వరమగును; కనుపఱచిన ఈ గుఱుతు ప్రకారము ధైవతమునంటుకొనియును వచ్చును; (iii) మధ్య స్థాయియందు ధైవతమునకు పైమెక్కక్రిందికి దిగి మధ్యషడ్జమునకును తారషడ్జమునకునుసంబంధమైయును నిలుచును; (iv) అవరోహణములో తారస్థాయి షడ్జములోనుండి పంచమమునకుగాని మధ్యమమునకుగాని జారియును వచ్చును; (v) తక్కినవి గీతము, కీర్తనము, దరువు ఇవి మొదలైనవాని సంచారములచేత తెలుసుకోవలెను.

சுலோகம்.

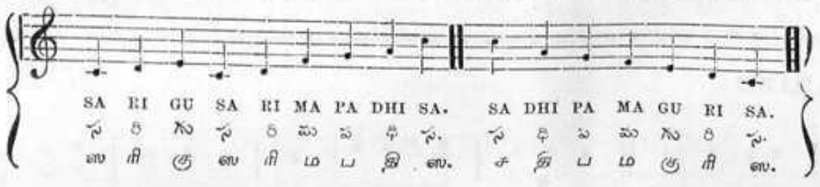
நடனாராயணி யெனற ஷாடவ இராகத்தில் நி வர்ஜம்; ஆரோகணத்தில் க வக்ரம்; எக்காலத்திலும் பாடலாம்.

இந்த இராகத்தில் (i) அடிக்கடி இரஞ்சனையாக நிற்கும் ஸ்வரம் ரிஷபம்; (ii) அதினின்று துடர்ச்சியாயிறங்கி யெடுக்கும் ஸ்வரம் கிழ்ஸ்தாயி பஞ்சமம்; *அடையாளத்தில் கண்டபடி உதரலுடன் தைவதத்தை ஒட்டியும் வரும்; (iii) மத்ய ஸ்தாயியில் தைவதத்துக்குமேல் யேறாமல் கீழேயிறங்கி மத்ய ஷட்ஜத்துக்கும் தாரஷட்ஜத்துக்கும் சம்பந்தமாக நிற்கும்; (iv) அவரோகணத்தில் தாரஸ்தாயி ஷட்ஜத்தினின்று பஞ்சமத்திற்கும் அல்லது மத்யமத்திற்கும் ஜாரலோடும் இறங்கும்; (v) மற்றவை கீதம், கீர்த்தனம், தரு இவைகளில் சஞ்சாரங்களால் அறிந்துகொள்க.

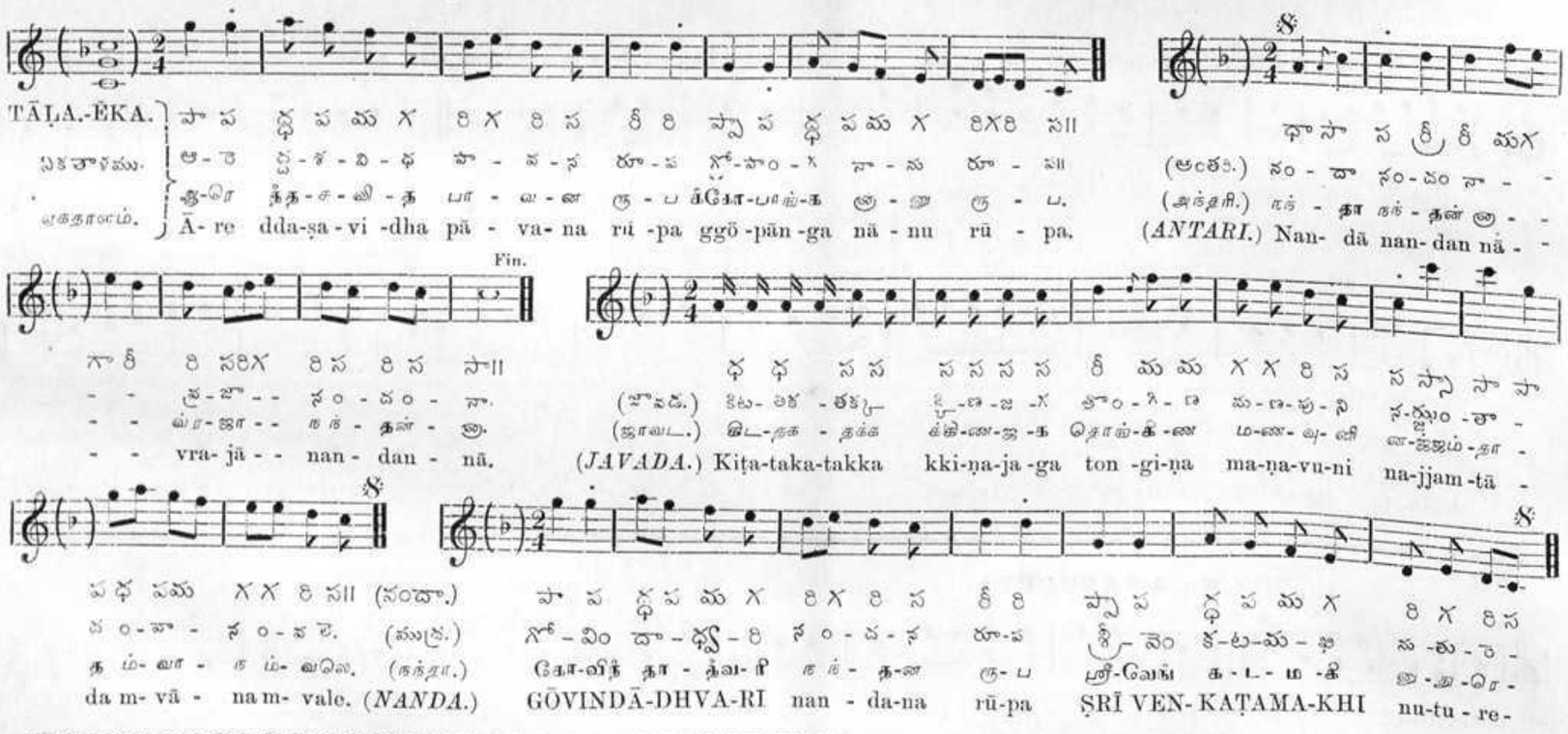
GĪTAS. MŪRCHANA. Music & words by **VENKAṬAMAKHI.** (1550—1650.)

గీతములు. మూర్ఛన. Count by quavers. Met. ♩= 62. 144. 288. in succession.

கீதங்கள். மூர்ச்சனை.



GĪTA **No. 1 ĀREDDAṢAVIDHA PĀVANA.** ఆరెద్దశవిధ పావన. ஆரெத்தசவித பாவன.


TĀḶA.-ĒKA. ఏకతాళము. ஏகதாளம்.
Ā- re dda-ṣa-vi -dha pā - va- na ri -pa ggō -pān -ga nā -nu rū - pa.
(ANTARI.) Nan- dā nan- dan nā - -
Fin.
(JAVADA.) Kiṭa-taka-takka kki-ṇa-ja -ga ton -gi-ṇa ma-ṇa-vu-ni na-jjam -tā -
(NANDA.) da m- vā - na m- vale. GŌVINDĀ-DHVA-RI nan - da-na rū-pa ṢRĪ VEN- KAṬAMA-KHI nu-tu - re-

GĪTA **No. 2 AREGAGANA DHUNI.** అరెగగన ధుని. அரெகன துனி.

TĀLA.—TRIPUṬA. త్రిపుట తాళము. திரிபுட தாளம்.
A-re ga -ga - na dhu-nī - - ṣē -kha- ram - va- ri ṭṭhen-vi - na - lle - bhā - vu - re ja -ga- dā - - -
Antari. అంతరి. அன்தரி.
Fin.
dā - ru - re - re - da - yi - va-dhi-dhi gu - ṇa - ni-dhī. Pra-ṇu -ta ja -ṇa -ta prā - - ṇā prān-chavā-ṇī pra-vi - ṇā.

CHAKRA—BHĀṆA, BHŪ, V (*a*)+IV (*b*)=(4×6)+4=No. **28.**

చక్రము — భాణ, భూ.

சக்ரம் — பாண, பூ.

MĒḶA—HARIKĒDĀRAGAUḶA. Ha=8; Ri=2; *Retro*; No. **28.**

మేళము — హరికేదారగౌళ.

மேளம் — ஹரிகேதாரகௌள.

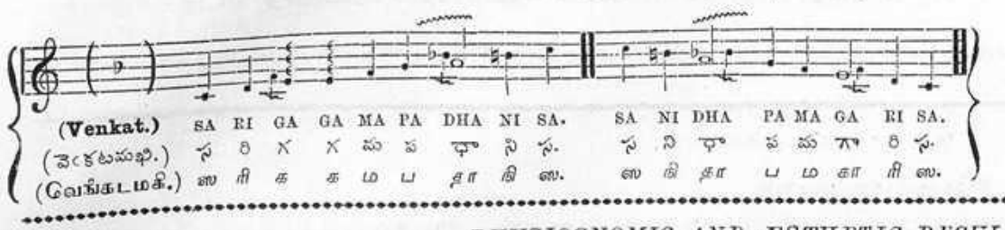
RĀGA—AṬṬHĀṆA.

రాగము-అఠాణా. (భాషాంగము.) (BHĀSHĀNGA.)

இராகம்—அடாண. (பாஷாங்கம்.)

ṢLOKA.	శ్లోకము.	శ்லோகத்தின் பொருள்.
Aṭṭhāṇa rāga Sampūrṇā Sagrahas-Sārvakālikā.	అఠాణా రాగ సంపూర్ణా సగ్రహస్సార్వకాలికా.	அட்ஜக்ராஹத்தையுடைய அடாண வென்ற இந்த சம்பூர்ண ராகத்தை எக்காலத்திலும் பாடலாம்.

MŪRCHANA. మూర్ఛన. மூர்ச்சனை.



CAPTAIN DAY. Arō. C, D, F. G, A, B♭, C. Ava. C, B♭, A, G, F, G, E, D, C.

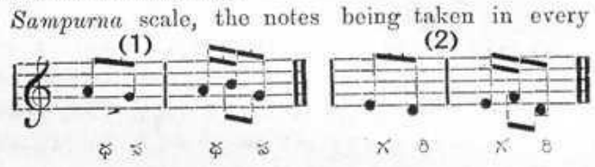
OTHER AUTHORITIES. SA, RI, MA, PA, (DHA,) NI, SA. SA, NI, DHA, PA, MA, (PA, MA,) GA, RI, SA.

PHYSIOGNOMIC AND ÆSTHETIC PECULIARITIES.

AṬṬHĀṆA is one of the most irregular of the BHĀSHĀNGA or exotic RAGAS engrafted upon the Dravidian system. It is therefore a great favourite with Musicians, who delight in accidentals and embellishments of an adventitious or meretricious character.

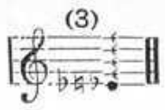
(i) JANYAM.—Its parentage itself is recognised to be dubious, owing to the spuriousness of its LAKSAHNA SVARA or characteristic note, viz., the 7th, which as often happens to be the NI of the 28th Mode as the NU of the 29th. In the melodies themselves, it is often difficult to decide which is intended, but as the KĀKALI predominates, most authors treat the RAGA as a derivative of Mode No. 29. Venkatamakhi however places it rightly under No. 28, as the life and soul of the RAGA are centred in the embellishments of the 6th or the DHI, which is never sounded, except in close relationship and intimate *liaison* with the B flat or NI, which thus imparts nearly all its innate charm and beauty to the RAGA. The B natural or NU should therefore be treated as an *accidental*.

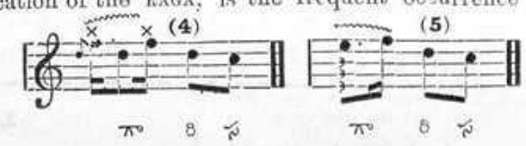
(ii) MŪRCHANA.—As stated in the SLOKA, AṬṬHĀṆA is in practice treated as a *Sampurna* scale, the notes being taken in every conceivable order or progression. Venkatamakhi begins the *Lakshana Gita* given below, with the somewhat strange and obsolete *Varja* progression, GU, PA, DHI, SA; modern usage is more in favour of the *Varja* form RI, MA, PA, NI in the ascending scale, and various *Varja* and *Vakra* forms in the descending scale; *e.g.*, DHI, PA is always played, DHI NI, PA, and will on the Piano be more correctly represented by NI, PA (1); so also with GA, RI, as shown in the margin (2).



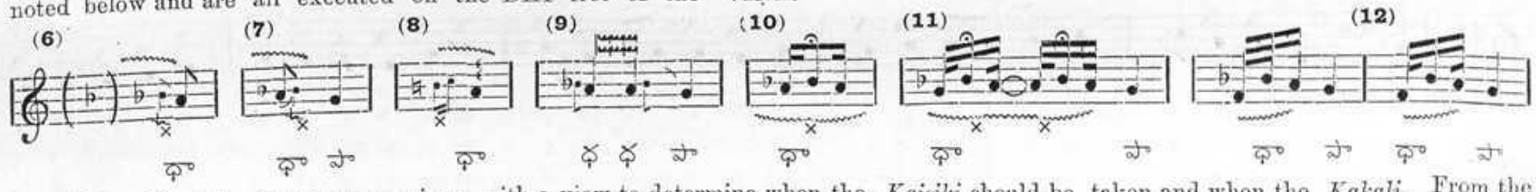
(iii) JĪVA SVARAS.—The 3rd and 6th with their peculiarly graceful inflections and deflections form the vital notes of this RAGA and are dwelt upon with special gusto and relish.

(iv) GĀNDHĀRA.—Besides the GI and GU, which are adopted at pleasure, an intermediate *grace-note*, (which may well be named GO, on account of its distinct individuality), is often introduced with a KAMPA or *Vibrato* and has a peculiarly charming effect. It occurs chiefly where the note is doubled as in the ascending scale of the MŪRCHANA. For want of a better symbol, this intermediate note is marked in this publication with contradictory signs as at (3):—In the VĪNA, this grace note is executed with the finger on the RI fret, by stretching the string as usual, so as to reach a light shade of the MA, and then returning rapidly to the GO. A distinguishing mark of identification of the RAGA, is the frequent occurrence of a graceful combination of notes, which is usually sung to the single syllable GA, but is in reality made up of a nondescript *glisse* over the various shades of the 2nd, 3rd and 4th, which can best be represented in notation, as at (4) and (5). (A detailed analysis of the ṢRUTIS or minute mathematical divisions comprised within the several shades adopted in this RAGA will be found in the separate chapter devoted to the subject.)

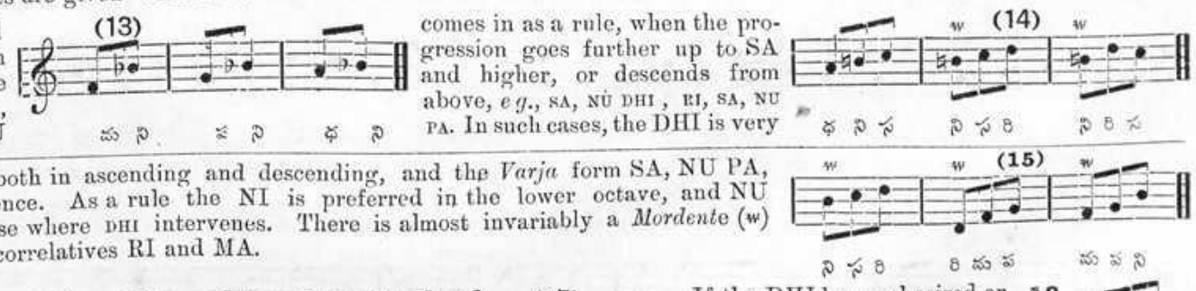




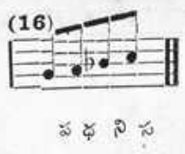
(v) DHAIVATA.—As stated before, this note which forms the centre of attraction in this RAGA is never executed in a pure unornamented form, but is always found amalgamated or fused with its nearest neighbour NI, in a multitude of ways. The commonest forms are noted below and are all executed on the DHI fret of the VĪṆA.



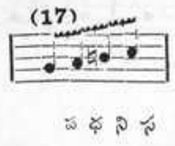
(vi) NISHĀDA.—The following hints are given with a view to determine when the *Kaisiki* should be taken and when the *Kakali*. From the melodies given below, it will be seen that the NI occurs in intimate connection with the notes immediately *below it*, *e.g.*, MA, PA, DHI, whereas the NU comes in as a rule, when the progression goes further up to SA and higher, or descends from above, *e.g.*, SA, NU DHI, RI, SA, NU PA. In such cases, the DHI is very often entirely skipped over, both in ascending and descending, and the *Varja* form SA, NU PA, NU is repeated with persistence. As a rule the NI is preferred in the lower octave, and NU in the higher, except of course where DHI intervenes. There is almost invariably a *Mordente* (*w*) on this note as well as on its correlatives RI and MA.



In regular ascents where NI ♭ is introduced, the SA is played on the NI fret and is never fully reached, the sound produced being a shade flatter;

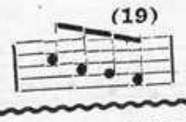


Where NU is introduced, there must always be a *glisse* from one note to another.



If the DHI be emphasised or played with a *mordente*, a resemblance to the RAGA ṢANKARĀBHARAṆA, will be created which should be avoided.

A plain direct descent from SA to DHI will give the *Chaya* of the RAGA, DĒVAKRIYA;



A continuous shake on the first two notes, with a clear tinge of the NI, will alone give the true colour of the RAGA AṬṬHĀṆA.

அடாண இராகத்தின் முக்கிய லட்சணங்கள்.

பாஷாங்க இராகங்களில் இந்த ஜன்யராகம் எவ்வளவு சிறந்ததோ, அவ்வளவு தேசிய இராகச் சாயலையைக்கொண்டிருக்கின்றது. காகலியின்

(i) ஜன்யம். இதில் கைசிகி நிஷாதமும் காகலி நிஷாதமும் வ்யவஸ்தையின்றி கலந்துவருவதால், ஜன்யமே சந்தேகத்துக்கிடமாயிருக்கின்றது. முக்கியப்பிரயோகத்தை அநுசரித்து அநேகர் இதை (29-வது): சங்கராபரண மேளத்தில் ஜன்யமாக சேர்த்திருக்கிறார்கள். ஆனால் இந்த இராகத்தின் ஜீவஸ்வரமாகிய தைவதமானது யெப்போதும் கைசிகி நிஷாதத்தையே ஒட்டிக்கொண்டிருப்பதாலும், இதனாலேயே இராகம் ஸ்புரிக்கின்றதாலும், வேங்கிடமகி கைசிகியையே லக்ஷணஸ்வரமாகக்கொண்டு 28ம் மேளத்தில் இந்த இராகத்தைஅமைத்திருப்பது க்ரமமே.

(ii) முர்ச்சனை.—சுலோகத்தில் கண்டபடியே வாடிக்கையிலும் பலஸ்வரங்கள் பலவிதமாய் கலந்துவருவதால், இந்த ஜன்யராகத்தை சம்பூர்ண மாகவே பாவிக்கவேண்டும். இலக்ஷண கீதத்தில் க, ப, த, ஸ வென்றதுவக்கியிருப்பது அபூர்வம். இக்காலத்தில் மாறபட்டிருக்கும் வாடிக்கையில் ரி, ம, ப, நி, யென்ற வர்ஜசஞ்சாரமே ஆரோகணத்தில் விசேஷித்தண்டாகின்றது. அவரோகணத்தில் பலவிதமான வக்ரவர்ஜ சஞ்சாரங்கள் கலந்துவருகின்றன. ஆனால் த, ப, யென்பது த நி, ப, வென்றும், க, ரி, யென்பது க ம, ரி, வென்றே விழும்.

(iii) ஜீவஸ்வரங்கள்.—இந்த ராகத்துக்கு தைவதமும் காந்தாரமும் ஜீவஸ்வரங்களாயிருப்பதுமன்றி இவ்விரண்டிலும் ஓர் விசேஷமான சமஜாதியின் லக்ஷணங்கள் விளங்குகின்றன.

(iv) **காந்தாரம்.**—இந்த ஸ்வரம் சில சமயம் சாதாரண (♭) காந்தாரமாயும், சிலசமயம் அந்தரமாயும் (♯), சிலசமயம் அந்தரம் மட்டும் எட்டாமலும் (♭♯♭) பேசும். சாதாரணமுமல்லாமல், அந்தரமுமல்லாமல் இரண்டுக்கும் மத்தியில் கமக சொரூபமாயும், அதிலும் விசேஷமாய் கம்பிதஜாதியாயும் பேசும்போது, இந்த விபரம் நொடேஷனில் தெரிவதற்கு ♭♯♭ யென்ற அடையாளம் (3) போடப்படும். வீணையில் பஞ்சசுருதி ரிஷப ஸ்தானத்திலேயே தந்தியை சற்றுதள்ளி பிடித்து மத்யமஸ்தானமட்டும் எட்டினாற்போல் காட்டி உடனேயிரங்கிவிடவேண்டும். பியானோ முதலிய வாத்தியங்களில் ம, ரீ, ம (4) யென்றும் க, ரீ, க, (5) யென்றும் பேசுவதுபோல தோற்றப்படும். சுருதி விபரம் சுருதியத்தியாயத்தில் காண்க.

(v) **தைவதம்.**—இந்த ஸ்வரமே இந்த ராகத்துக்கு முக்கிய ஜீவாதாரமாயிருப்பதுடன், சுத்தமாய் விழாமல் கைசிகி நிஷாதத்தை சதா தாவிக்கொண்டே நிற்கும். வாய்ப்பாடலுக்கு தா, தா யென்றே உச்சரித்தாலும், அநேகவிதமான கமகங்கள் கலந்த சுரூபமாகவே, மேலே (6) to (12) கண்டபடி பேசும். இவை யாவற்றும் வீணையில் பஞ்சசுருதி தைவதஸ்தானத்திலேயே வாசிக்கவேண்டும்.

(vi) **நிஷாதம்.**—மேற்சொல்லியபடி தைவதத்துடன் ஒட்டிய கைசிகி நிஷாதமே விசேஷ களைகொடுக்கும். மேலே ஸட்ஜத்துக்கு ஏராமல், ம, ப, த, யென்ற கீழ் ஸ்வரங்களுடன் (13) சேர்ந்துவரும்போதும், மந்தரஸ்தாயில் வரும்போதும் விசேஷமாய் கைசிகியே பேசும். ப, நி, ஸ; த, நி, ஸ, யென்று மேலே யேரும்போதும் (14) ஸ, நி, ப, யென்றிறங்கும்போதும் காகலியே ஸ்புரிக்கும். நிஷாதத்தில் விசேஷமாய் எப்போதும் ஓர் நொக்குதல் (w) உண்டாகும். நி, ஸ, ரீ; ரீ, ம, ப; ம, ப, நி, வென்று வரும்போதும் முதல் ஸ்வரத்தில் இந்த நொக்குதல் (w) உண்டாகும். (15)

(vii) ப, தி, நு, ஸ, வென்று சாகலி நிஷாதத்தோடு ஏறும்போது ஓர் ஸ்வரத்திலிருந்து (17) ஓர் ஸ்வரம் தேய்த்துக்கொண்டே யேறவேண்டும். தைவதத்தில் ஓர் (w) நொக்குதலோடு யேறினால் (18) சங்கராபரணமாகும். ப, தி, நி, ஸ, யென்று கைசிகி நிஷாதத்தோடு ஏறும்போது, ஷட்ஜம் நிஷாதமெட்டிலேயே பிடிக்கப்பட்டு சற்று குறைவாகவே பேசும்.

(viii) ஸ, த, ப, ம. வென்றிறங்கும்போது (19) சுத்தமாயிறங்கினால் தேவக்கிரியையாகும். தைவதத்தை தி, நி, ப, யென்றாற்போல் சற்றுதள்ளிவாசித்தால் (20) தான் இராகம் ஸ்புரிக்கும்.

అఠాణా రాగ లక్షణములు.

భాషాంగరాగములలో దేశీయరాగచ్ఛాయగల యీజన్యరాగము మిక్కిలి మనోహరమైయుండును.

(i) **జన్యము.**—ఈరాగములో వ్యవస్థలేక కైశికినిషాదమును కాకలినిషాదమును కలసివచ్చుటచేత నవీనసంప్రదాయకులు (29) ధీరశంకరాభరణ జన్యముగా జేర్చియున్నారు. ఈరాగమునకు జీవస్వరమైన ధైవతము యెప్పుడును కైశికినిషాదము నంటుకొనియే వచ్చుటచేత నీరాగము స్ఫురింపుచున్నది. గనుక, ప్రాచీనసంప్రదాయజ్ఞులకు మూలగురువైన వేంకటమఖి కైశికినే లక్షణస్వరముగా (గుఱుతుస్వరముగా) గైకొని (28) హరికేదారగౌళ జన్యముగా నమర్చియున్నారు.

(ii) **మూర్ఛన.**—శ్లోకమున జెప్పినప్రకారమే పలుస్వరములు పలువిధములుగా కలసుకొనివచ్చుటచేత నీజన్యరాగమును సంపూర్ణముగానే యెంచవలెను. వేంకటమఖి విరచించిన గీతమందు మొట్టమొదట గ, ప, ధ, స, యని మొదలు పెట్టియున్నారు. ఈప్రయోగము యీకాలమందు వ్యత్యస్తమై మారుపాటు జెందియున్నది. వాడుకయందు రి, మ, ప, ని, అనెడు వర్జసంచారమే ఆరోహణమందు విశేషముగా కనబడుచున్నది. అవరోహణములో పలువిధములైన వక్రసంచారములు కలసివచ్చుచున్నవి. అయితే ధ, ప, అనునది ధ ని, ప, (1) అనియును గ, రి, అనునది గ మ, రి, (2) అనియును పలుకుచున్నది.

(iii) **జీవస్వరములు.**—ఈ రాగమునకు ధైవతమును గాంధారమును జీవస్వరములుగానుండుటయుదక్క యీరెండుస్వరములందును విశేషమైన గమకజాతుల లక్షణములు ప్రకాశిల్లుచున్నవి.

(iv) **గాంధారము.**—ఈ స్వరము కొన్నిసమయములో సాధారణ (♭) గాంధారముగాను, కొన్నిసమయమున అంతరముగాను (♯), కొన్నిసమయ మందుఅంతరము (♭♯♭) వలకు నంటకను పలుకును. ఇది సాధారణమును అంతరమునులేకనే రెంటికిని మధ్యమందు గమకస్వరూపముగాను అందును విశేషముగా కంపితముతోను బలుకునపుడు ఈవివరము నొట్టేషనందు దెలియుటకై (♭♯♭) అనెడి ఈగుఱుతు (3) వేయబడును. వీణలో పంచశ్రుతి ఋషభస్థానమందే తంతిని కొంచెముతోసి యీడ్చిపట్టి దిగవలెను. పియానోమొదలైన వాధ్యములందు మ, రీ, మ, (4) యనియు గ, రీ, గ, (5) యనియు తోచబడును శ్రుతివివరము శ్రుత్యధ్యాయమందుజూడుడు.

(v) **ధైవతము.**—ఈ స్వరము యీరాగమునకు ముఖ్యమైన జీవాధారముగా నుండుటతో సయితము నిజముగా బలుకక కైశికిని యెల్లప్పుడును అంటుకొనియే నిలుచును. పాటయందు ధా, ధా, యని ఉచ్చరించినప్పటికిని పలువిధములైన గమకములు కలసి స్వరూపముగానే పైని (6) to (12) జెప్పినట్లుపలుకును. ఇవియన్నియు వీణలో పంచశ్రుతి ధైవతస్థానమందే వాయించవలెను.

(vi) **నిషాదము.**—పైజెప్పినట్లు ధైవతముతోనంటిన కైశికినిషాధమే విశేష రంజనను కలిగించును. మీదిషడ్జమునకెక్కక మ, ప, ధ, యనెడు (13) క్రిందిస్వరములతో కలసి వచ్చునప్పుడున్ను మంద్రస్థాయియందు వచ్చునప్పుడున్ను కైశికియేపలుకును. ప, ని, స; ధ, ని, స; యని (14) పైకెక్కునపుడును స, ని, ప, యని దిగునపుడును కాకలియే స్ఫురించును. నిషాదమందు విశేషముగా నొక్కొక్కు కలుగును ని, స, రి; రి, మ, ప; మ, ప, ని; యని వచ్చునపుడు మొదటిస్వరమందు యీనొక్కు (w) కలుగును. (15)

(vii) ప, ధి, ను, స, యని (17) కాకలినిషాదముతో నెక్కునపుడు ఒకస్వరమునుండి ఒకస్వరము రాచుకొని యెక్కవలెను. ధైవతమునుమాత్రము నదిమి పైస్వరమునకెక్కినట్లైతే శంకరాభరణమౌను (18). ప, ధి, ని, స, యని కైశికి నిషాదముతో నెక్కునపుడు షడ్జము నిషాదస్థానమందే పట్టబడి కొంచెము తక్కువగానే పలుకును.

(viii) స, ధ, ప, మ, యని దిగునపుడు నిజముగాదిగితే (19) దేవక్రియ అవును. ధైవతమును ధి, ని, ప, యనుటవలనే కొంచెము తోసివాయించితెదా (20) రాగము స్ఫురించును.

Count by quavers. Met. ♩ = 62. 144. 288. in succession.

LAKSHANA GITA. గీతము. கீதம்.

ATULITA. అతులిత. அதுலித.

Music & words by **VENKAṬAMAKHI.** (1550—1650.)

TĀḶA—TRIPUṬA. త్రిపుట తాళము. திரிபுட தாளம்.

గ ప ధ స సా ని ధ ధ ధ ప ప మ ప గా మ ధ ధా ప గ గ మ ప గ రి స సా స ధ
అ - తు - లి - త రే - రె స - పు - ర - భ శృ ం - గా - ర రూ - ప ర ఘు - కు - ల ది - ప శ్రీ ధ - రు
அ - து - லி - த ரே - ரெ ச - வு - ர - ப ச்ரு ங் - கா - ர ரு - ப ர கு - கு - ல தி - ப ஸ்ரீ த - ரு
A - tu - li - ta rē - re sa - vu - ra - bha ṣru n - gā - ra rū - pa ra ghu - ku - la dī - pa ṣrī dha - ru

Jāvaḍa.

ధ పా మా ప మ ప మ ప ని స రి స మ గ రి సా స ని నీ స ధ ధ ప మ గ రి స సా సా
రె - తా - ట - క హ - ర - ణ క - పు - శి - క య - గ - ర - క్ష - కు రే - రె - య - అ ఇ య య - యి - య. ఆ - రే
ரெ - தா - ட - க ஹ - ர - ண க - வு - சி - க ய - க - ர - க்ஷ - கு ரே - ரெ - ய - அ இ ய ய - யி - ய. ஆ - ரே
re - tā - ṭa - ka ha - ra - ṇa Ka - vu - ṣi - ka ya - ga - ra - ksha - ku rē - re - ya - a i ya ya - i - ya. Ā - rē

గ మ్మ పా ప మ గా మ ధ ధ ధ ప ప మ ప గా మ మా ధ ధా పా ప ధ ని ప మ మ మ గ రి స స స గ గ
ఉ - గ్ర - కో - దం - డ - ఖం డ - న ప - ం - డీ - త్య జా - ణు - రే - రే సి - - త - - ప - తె - - సి ం - ధు
வு - க்ர - கோ - தண் - ட - கண் ட - ன ப - ண் - டீ - த்ய ஜா - ணு - ரே - ரே சி - - த - - ப - தெ - - சி ந் - து
U - gra - Kō - daṇ - ḍa - khaṇ ḍa - na pa - ṇ - ḍī - tya Jā - ṇu - rē - rē Si - - ta - - pa - te - - sin - dhu

రి సా ని ధ ధ ప గా మ ధ ధ పా గ రి స ధ ధ ధ ప గా మ ప ప స స రి స స మ గ రి స
బ ం - - ధ - న దీ - న - స ం ర - క్ష ణ - ర - వ ం - ణ కు ం - భ - క - ర - న ఖ ం - డ - న
ப ந் - - த - ன தீ - ன - ச ம் ர - க்ஷ ண - ர - வ ண் - ண கு ம் - ப - க - ர - ன க ண் - ட - ன
ban - - dha - na dī - na - sa m ra - kshaṇa - Ra - va ṇ - ṇa Kum - bha - ka - ra - na kha ṇ - ḍa - na

Fin.

గ మ ప ప స సా సా ని ధ ధ ప మ గ రి స స స గ గ రి స ని ధ ధ ప మ గ రి స గ ప ధ స సా
శ్రీ - - ర - మా రా - మ భ - - ద్ర ప - - ట - - భి ర - మ మ ం - - ప - హి. అ - తు - లి - త - రే
ஸ்ரீ - - ர - மா ரா - ம ப - - த்ர ப - - ட - - பி ர - ம ம ம் - - ப - ஹி. அ - து - லி - த - ரே
Ṣri - - ra - mā Rā - ma bha - - dra pa - - ṭa - - bhi Ra - ma ma m - - pa - hi. A - tu - li - ta - rē

RĀGA—**AṬṬHĀṆA.** TĀNA VARṆA.—*(Continued.)* **Subbarāma Dīkshita.**

(ETTYAPURAM.)

TĀLA—ATA. (5+5+2+2=14 crotchets.)

Chorus.

(చరణము.) (சரணம்.) **(Charana.) SA** ma - ja - yā - nā ni - - - - - - - - - - n - nē - - - kō - - **RI**

Fin.

na - di - rā - - - - - - - - -

No. I.

(స్వర సాహిత్యములు.) (ஸ்வரசாஹித்யங்கள்.) **(Svara Sāhityas.)** ṢRĪ - ka - ra kha - la - ri - pu - ma

hīn - drā - ga - ma - hēn - dra vi - dhīn - dra - SA dru - ṣa - va - chō - vi - bha - va.

No. II.

Ē - rā ma-gu-va so -ba-gu po -ga-ḍa ta - ra - mā rā - MĀ -ma- ṇi dhī - MA- ṇi gā - na - va

tī - MA- ṇi su- ra - tā - ṇi ka-ma-la - pā - ṇi Ja -la - da - vē - ṇi mā - dhvī - ka - vā - ṇi - ra

SHADJASVARĀNTA. షడ్జస్వరాంతము. ஷட்ஜஸ்வராந்தம்.

No. III.

Man-ju - ḷa -va -cha-na- ra - **SA** -mru-ta - sa- ha - **SA** - ji - ta - **SA** - ra - **SA**r - pa - **SA**r- va - bhau-ma**SA** - dhu - ni - va

ha - **SA**- dhva - **SA** - pa - ha - ra - **SA** - ha - **SA** - nka ma - na - **SA** - ra - ga - nu **SA** - re - **SA** - re - ku

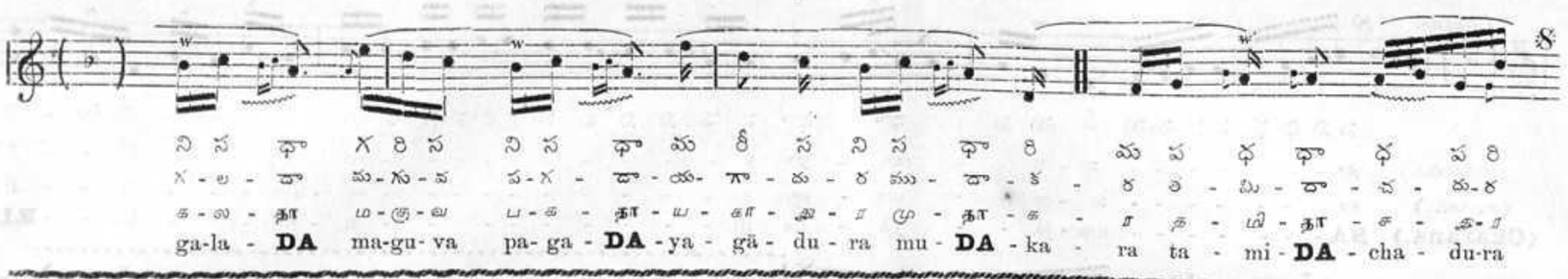
DHAIVATA SVARĀDYANTA. ధైవత స్వరాద్యంతము. தைவத ஸ்வராத்யந்தம்.

No. IV.

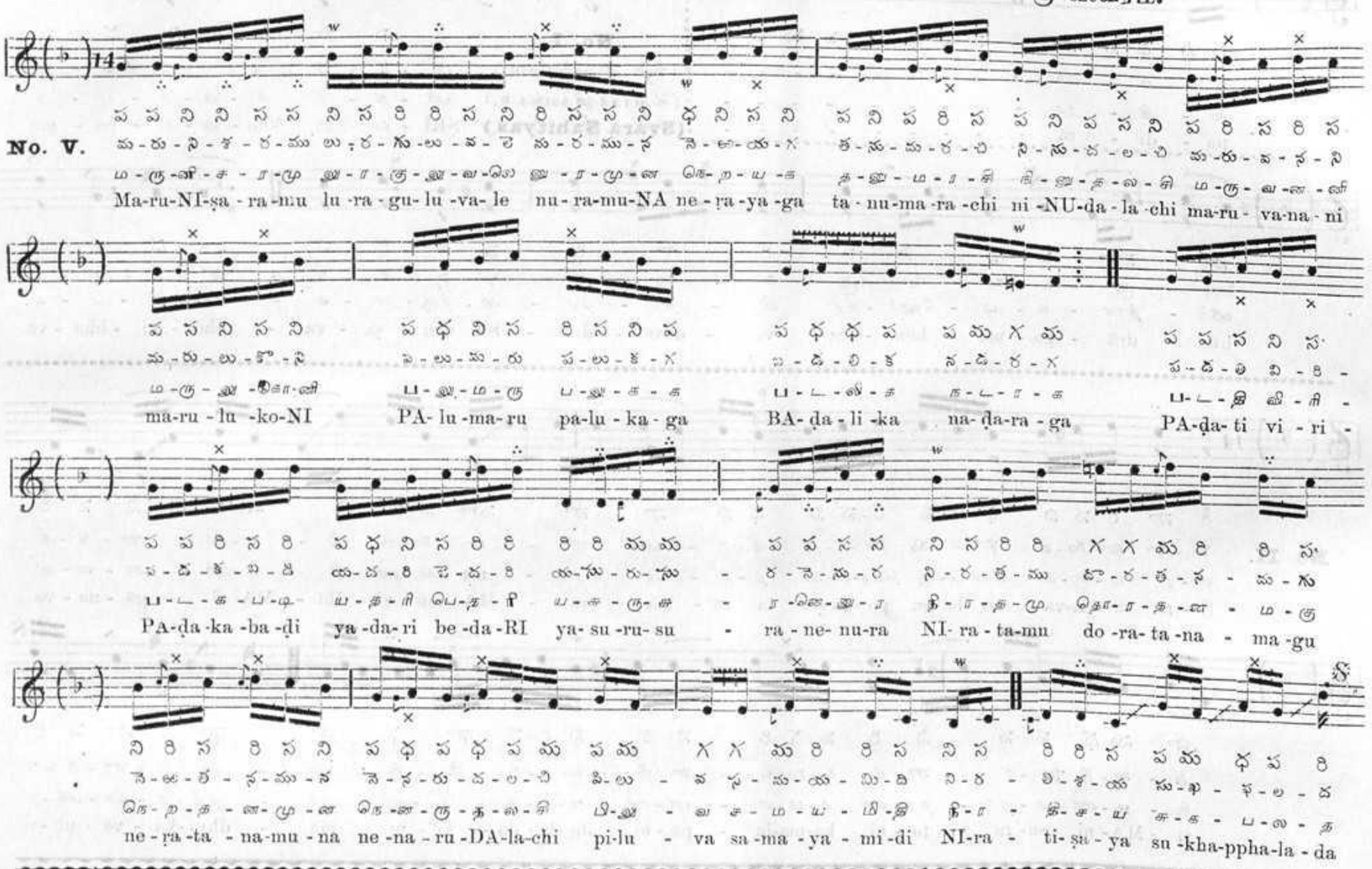
DHA- ra- ṆI-ni ṣa -ra - ṇa -ma-nu ta - ru -ṆI-ni ka - ru- ṇa- nu da - nu - pa-va - la - **DA** PA-ṇa - ti- va- le ni - la -

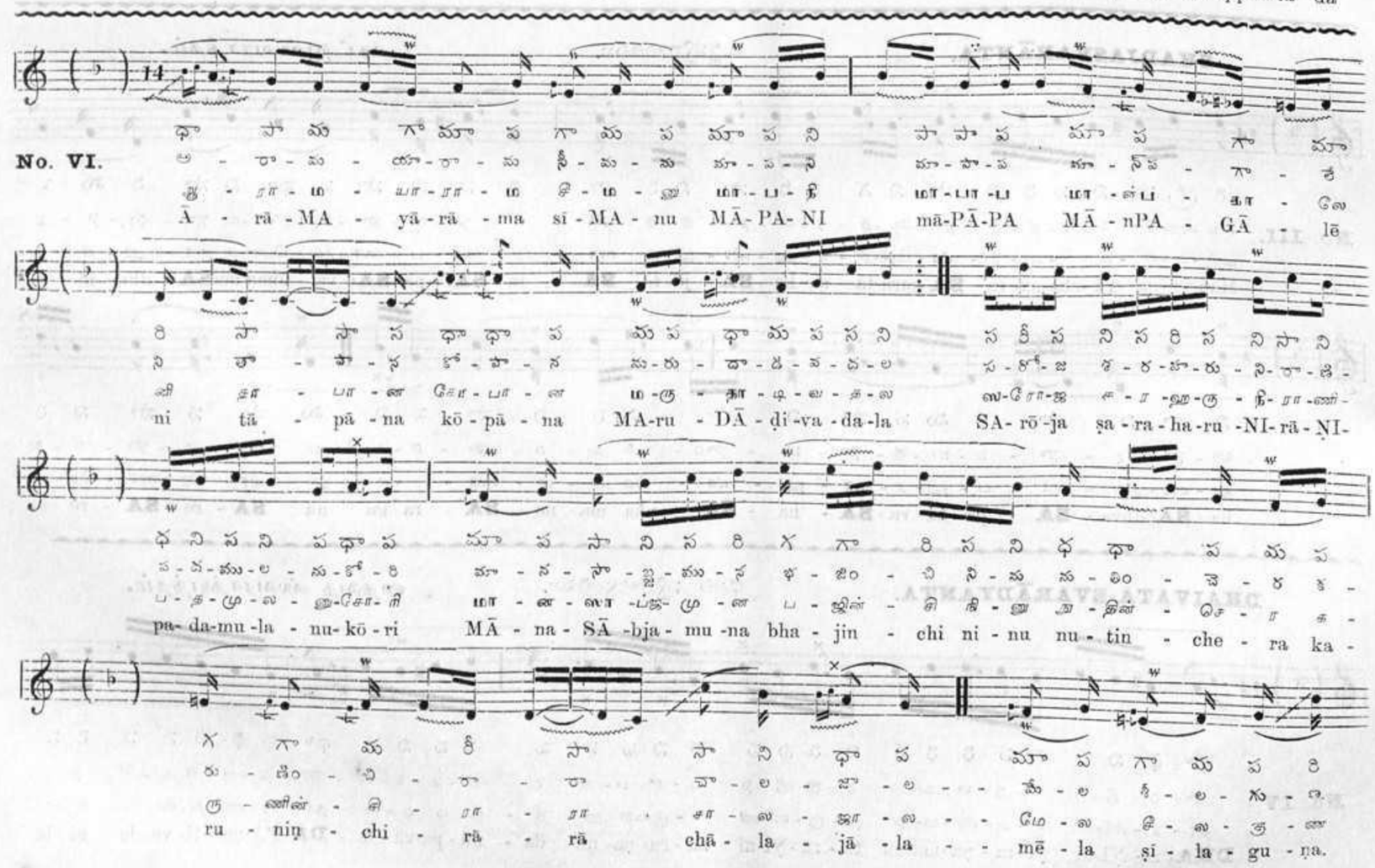
RĀGA—**ATṬHĀNA.** TĀNA VARṆA.—*(Continued.)* **Subbarāma Dīkshita.**

TĀLA—ATA. (5+5+2+2=14 crotchets.) (ETTYAPURAM.)



SARVALAGHU SVARA. సర్వలఘు స్వరము. சர்வலகு ஸ்வரம்.


No. V.
Ma-ru-NI-ṣa - ra-mu lu -ra - gu- lu -va- le nu - ra-mu-NA ne - ṛa -ya -ga ta - nu-ma -ra -chi ni -NU-da - la -chi ma-ru - va-na - ni
ma-ru - lu -ko-NI PA- lu -ma-ru pa-lu - ka - ga BA - ḍa - li -ka na- ḍa-ra - ga PA-ḍa- ti vi - ri -
PA-ḍa -ka -ba -ḍi ya -da- ri be -da - RI ya- su -ru- su - ra - ne- nu-ra NI- ra - ta-mu do -ra- ta -na - ma -gu
ne - ṛa -ta - na-mu - na ne -na - ru -DA-la-chi pi-lu - va sa -ma - ya - mi -di NI-ra - ti- ṣu - ya su -kha-ppha-la - da


No. VI.
Ā - rā -MA - yā -rā - ma sī - MA - nu MĀ- PA- NI mā-PĀ-PA MĀ - nPA - GĀ - lē
ni tā - pā -na kō - pā - na MA-ru - DĀ - ḍi -va - da -la SA- rō -ja ṣa - ra - ha -ru -NI- rā - ṆI-
pa- da-mu -la - nu- kō - ri MĀ - na - SĀ -bja - mu -na bha - jin - chi ni - nu nu - tin - che - ra ka -
ru - ṇiṇ - chi - rā - rā chā - la - jā - la - - mē - la ṣī - la - gu - ṇa.

RĀGA—**ATṬHĀṆA.** TĀNA VARṆA.—*(Continued.)* **Subbarāma Dīkshita.**

TĀLA—ATA. (5+5+2+2=14 crotchets.) (ETTYAPURAM.)

No. VII.

Nā-ḷī-ka-PĀ - - ḷī ku-mu-dā-ḷī ma--dhū-ḷī ma-dā-ḷī ma-rā-ḷī ṣu-ka-pi - kā-lī ni-
na-ḍā-va-ḷī-ni va - rā - ḷī vi-rā-ḷī-go-ni Ā-ḷī ja-na-va - chō-lā - lī-

tya-mu-na - kē - ḷī-SA-da-na-mu-na-ku-ja-ni ta-la-cha-ni-ta-la-pu ne-da-nu-bū-ni pa-lu-ka-rā-

- ni-mē-ni-da-yi I-ru-lu-go-nu ta-na-du-ku-ru-la ka-nu-go-na-ga ka-nu-go-na - ka-nu-go-ni

yi-di ta-ga-da-NI PA-da-ri ṣu-bha-mi-di-go ka-lu-gu-ma nu-chu BA-li-ki pi-lu-va va-chchi-ti-rā

Ne-la-ne-la-ne-la KHA-ra-ka-ru-NI ka-la-si BA-li-si ya-na-lu-ḍa-yi me-la-ga-nu pā - ṭī-ra gi-ri-nu-

ra-gu-la kū-ṭa-mi-ni pa-va-nu-ni dā-ṭi-mī-ṛe-na-ṭan-chu pa-la-vin-che-ra

CHARANA *RESUMED AND CONTINUED.* చరణముయొక్క అనుబంధము. சரணம் தொடர்ச்சி.

SĀ - - - - - - - - ma-ja - - - yā-nā-ni - - - - - - - - - - n-

RĀGA—**AṬṬHĀṆA.**

TĀṆA VARṆA.—*(Continued.)*

Subbarāma Dīkshita.

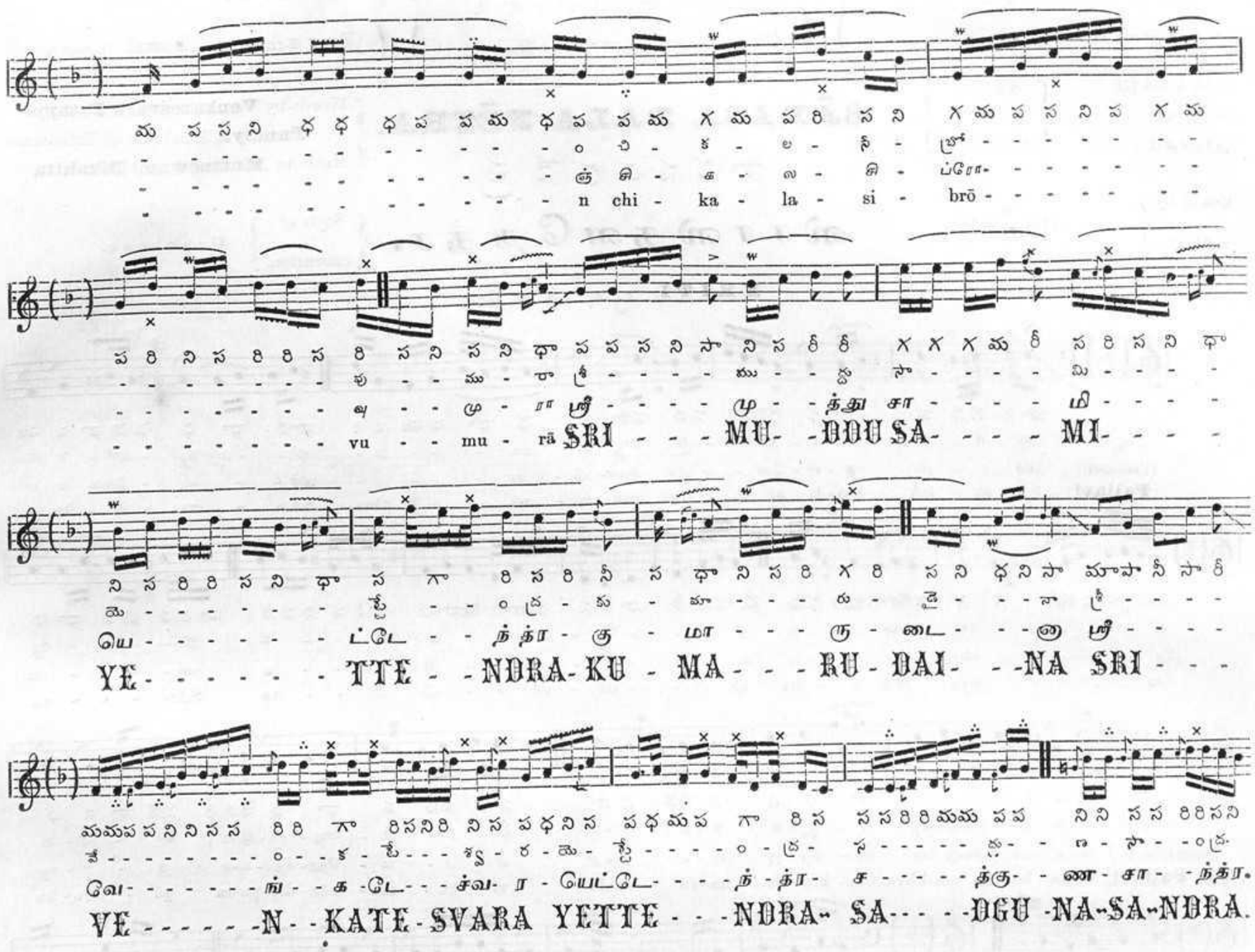
TĀḶA—ĀTA. (5+5+2+2=14 crotchets.)

(ETTYAPURAM.)

Soavissimo.

RĀGA—**AṬṬHĀṆA.** TĀNA VARṆA.—(*Concluded.*) **Subbarāma Dīkshita.**

TĀLA—AṬA. (5+5+2+2=14 crotchets.) (ETTYAPURAM.)


మ ప స ని ధ ధ ధ ప ప మ ధ ప ప మ గ మ ప రి స ని గ మ ప స ని ప గ మ
- - - - - - - - - - - - - - - - ం చి - క - ల - నీ - బ్రో - - - - - - - -
- - - - - - - - - - - - - - - - ஞ் சி - க - ல - சி - ப்ரோ - - - - - - - -
- - - - - - - - - - - - - - - - n chi - ka - la - si - brō - - - - - - - -
ప రి ని స రి రి స రి స ని స ని ధా ప ప స ని సా ని స రీ రీ గ గ గ మ రీ స రి స ని ధా
- - - - - - - - - - - - - - - - వు - - ము - రా శ్రీ - - - - ము - - ద్దు సా - - - - మి - - - -
- - - - - - - - - - - - - - - - ఖ - - ఫ - ரா ஸ்ரீ - - - - ఫ - - த்து சா - - - - மி - - - -
- - - - - - - - - - - - - - - - vu - - mu - rā SRI - - - MU- -DDU SA- - - - MI- - - -
ని స రి రి స ని ధా స గా రి స రి నీ స ధా ని స రి గ రి స ని ధ ని సా మా పా నీ సా రీ
యె - - - - - - - - - - - - - - - ట్టే - - ం ద్ర - కు - మా - - - రు - డై - - - నా శ్రీ - - - -
யெ - - - - - - - - - - - - - - - ட்டே - - ந்த்ர - கு - மா - - - ரு - டை - - - ஞ ஸ்ரீ - - - -
YE- - - - - - - - - - - - - - - TTE - - NDRA- KU - MA - - - RU - DAI- - -NA SRI - - -
మమ ప ప ని ని స స రి రి గా రి స ని రి ని స ప ధ ని స ప ధ మ ప గా రి స స స రి రి మ మ ప ప ని ని స స రి రి స ని
వే - - - - - - - - - - - - - - - ం - - క - టే - - - శ్వ - ర - యె - ట్టే - - - - - ం - ద్ర - స - - - - - ద్దు - - ణ - సా - - ం ద్ర
வெ - - - - - - - - - - - - - - - ங் - - க - டே - - - ச்வ - ர - யெட்டே - - - - ந் - த்ர - ச - - - - - த்கு - - ண - சா - - ந்த்ர.
VE - - - - - - - - - - - - - - - N - - KATE - SVARA YETTE - - - NDRA- SA- - - - DGU -NA-SA-NDRA.

Then take up the **Muktāyi Svarasāhityas** at the bottom of page 2 and finish with the **Pallavi** on page 1.

பிறகு இரண்டாவது பக்கத்திலுள்ள முக்தாயி ஸ்வரஸாஹித்தியங்களை முழுதும் பாடிக்கொண்டு முதல் பக்கத்திலுள்ள பல்லவியோடு முடிக்கவும்.

తరువాత రెండవ ప్రక్కనున్న ముక్తాయీస్వరసాహిత్యములను పాడిమొదట ప్రక్కనుండెడు పల్లవిని ముగించవలయును.

(పల్లవి.) శ్రీమహారాజా శృతకవిభోజా చింతితశ్రీపతిపదాంభోజా ॥

(అనుపల్లవి.) శ్రీముద్దుకుమారయెట్టేంద్రసోదరుడైన శ్రీవేంకటేశ్వరయెట్టేంద్ర సద్గుణసాంద్ర ॥

(ముక్తాయి స్వరము.) ధీరసముదయవినుతచరిత సుకుమారాకార నిగమసారరసిక సహృదయవిబుధమందార ధారాధరవితరణ ధరారమణ పురారిపదసారసమధుకరాచరితమానస నిజవిమలతరయశోధవళితసారంగాంకాంక నృపవర.

(చరణము.) సామజయాన నిన్నే కోరినదిరా.

(స్వర సాహిత్యములు.) **I.** శ్రీకర ఖలరిపుమహీంద్రాగమహేంద్ర విధీంద్రసదృశవచోవిభవ.

II. ఏరా మగువసొబగుపొగడతరమా రామామణి ధీమణి గానవతీమణి సురతాణి కమలపాణి జలదవేణి మాధ్వీకవాణిర.

III. మంజుళవచనరసామృతసహసాజితసారసర్పసార్వభౌమ సాధునివహసాధ్వసాపహర సాహసాంక మనసారఁగను సారెసారెకు.

IV. ధారణిని శరణమనుతరుణిని కరుణను దనుపవలదా పణతివలెనిలకలదా మగువపగదాయగాదుర ముదాకర తమిఁదాచదుర.

V. మరునిశరములురగులవలెనురముననెరయఁగ తనుమరచి నినుదలఁచి మరువనని మరులుకొని పలుమరు పలుకఁగ బడలికనడరఁగ పడతివిరి పడకఁబడి యదరి బెదరి యసురుసురనెనుర నిరతము దొరతనమగు నెఱతనమున నెనరుఁదలఁచి పిలువ సమయమిది నిరతిశయ సుఖఫలద.

VI. ఆరామ యారామసీమను మాపని మాపాప మాన్పఁగాలేని తాపాన కోపాన మరుదాడివదల సరోజశరహరునిరాణిపదములను కోరి మానసాబ్జమున భజించి నిను నుతించెర కరుణించిరారా చాల జాలమేల శీలగుణ.

VII. నాళీకపాళీకుముదాళిమధూళీమరాళీశుకపికాళీనినదావళిని వరాళి విరాళిఁగొని ఆళీజనవచోలాలిత్యమున కేళీసదనమునకుఁజని తలఁచనితలఁ పునెదనుబూని పలుకరానిమేనిదయి యిరులుగొను తనదుకురుల కనుగొనఁగ కనుగొనకనుగొని యిదితగదని పదరి శుభమిదుగొ కలుగుననుచు పలికి పిలువవచ్చితిరా నెల నెలనెల ఖరకరునికలసి బలిసి యనలుడయిమెలఁగను పాటీరగిరినురగులకూటమిని పవనునిధాటిమీఱెనటంచు పలవించెర.

(చరణముయొక్క అనుబందము.) సామజయాన నిన్నేకోరినదిరా చానచక్కనిదానరా సామీ సద్గుణశీలరా సరసాగ్రేసరా కామునికేళిలోనన్ గారవించికలసి బ్రోవుమురా శ్రీముద్దుసామియెట్టేంద్రకుమారుడైన శ్రీవేంకటేశ్వరయెట్టేంద్ర సద్గుణసాంద్ర.

160 l

CHAKRA—BHĀṆA, BHŪ, V (*a*)+IV (*b*)=(4×6)+4=No. **28.**
చక్రము — భాణ, భూ.
சக்ரம் — பாண, பூ.

MĒḶA—HARIKĒDĀRAGAUḶA. Ha=8; Ri=2; *Retro*; No. **28.**
మేళము — హరికేదారగౌళ.
மேளம் — ஹரிகேதாரகௌளை.

RĀGA—AṬṬHĀṆA.
రాగము-అష్టాణ. (భాషాంగము.) (BHĀSHĀNGA.)
இராகம்—அடாண. (பாஷாங்கம்.)

TĀḶA—ĀDI. ఆదితాళము. அதிதாளம். 4+2+2 =8 Crotchets.

SĀRASA DAḶA NĒTRA.
సారసదళనేత్ర.
ஸாரஸதளநேத்ர.

Words by **Venkatesvara Ettappa Pandiya,** Zamindar of Ettiapuram.
Music by **Muttuswami Dikshita.**

Count by quavers.

Met. ♪ =144.

Style of execution. Gratioso.

KRITI. కృతి. கிருதி.

(పల్లవి.) సా - ర - స దళ - నే - త్ర స్వా - మి - నా - - - థ - స్ - - ర్య - లో - క క
(பல்லவி.) ஸா - ர - ஸ தள - நே - த்ர ஸ்வா - மி - நா - - - த - ஸ் - - ர்ய - லோ - க க
(Pallavi) SĀ - ra - SA DA - ḷa - nē - - tra swā - mi - nā - - - tha - SAr - - va - lō - ka sa
Fin.
ra - - - - - - ṇya MĀ - - ma va - - - dē - vā - - di dē - - va SAr - - - - va
(అనుపల్లవి.) వీ - ర - బా - హు - ముఖ్య భ - క్త - జ - న - వ - ర - ద వీ - ర - మ - హేం - ద్ర - పు - ర శూ - ర - కు
(அநுபல்லவி.) வீ - ர - பா - ஹு - முக்ய ப - க்த - ஜ - ன - வ - ர - த வீ - ர - ம - ஹேந்த்ர - பு - ர சூ - ர - கு
(**Anu Pallavi**) Vī - ra - bā - hu - mu - khya bha - kta - ja - na - va - ra - da vī - ra - ma - hēn - dra - pu - ra ṣū - ra - ku
(చరణము.) భ - క్త - జ - న పో - ష బా - హు లే - - - య - పం - క - జ
(சரணம்) ப - க்த - ஜ - ன போ - ஷ பா - ஹு லே - - - ய - பங் - க - ஜ
(**Charana**) Bha - kṭa - ja - na pō - sha bā - hu le - - - ya - pan - ka - ja
sa - dru - ṣa va - - ktra kā - - - rti - kē - - ya ṣa - kti - ṣi - va - sa - hi - ta sim hā - - SA
nā - - rū - ḍha SĀ - ran - ga va - ra - da - cha - tu - ra bhā - - gi - nē - ya

SVARAS. ఉవరం. ஸ்வரம்.

CHAKRA—BHĀṆA, BHŪ, V (*a*)+IV (*b*)=(4×6)+4=No. **28.**

చక్రము — భాణ, భూ.

சக்ரம் — பாண, பூ.

MĒḶA—HARIKĒDĀRAGAUḶA. Ha=8; Ri=2; *Retro*; No. **28.**

మేళము — హరికేదారగౌళ.

மேளம் — ஹரிகேதாரகௌள.

RĀGA—AṬṬHĀṆA.

రాగము-అష్టాణ. (భాషాంగము.) (BHĀSHĀNGA.)

இராகம்—அட்டாண. (பாஷாங்கம்.)

TĀḶA—TRISRA JĀTI. 3+3=6 quavers.

తాళము—త్రిశ్ర జాతి.

தாளம்—திரிச்ர ஜாதி.

TYĀGARĀJŌ.

త్యాగరాజో.

தியாகராஜ.

Music & Words by **Muttuswami Dikshita.** 1768—1834.

Count by quavers.

Met. ♪ =144.

Style of execution. Gratioso.

KRITI. కృతి. கிருதி.

(పల్లవి.) త్యా - గ రా - జో - - - వి - రా - - - జ - - తే - - శ్రీ - - - త్యా - - - గ రా - -
పల్లవి. తియా - గ రా - జో - - - వి - రా - - - జ - - తే - - శ్రీ - - - తియా - - - గ రా - -
(Pallavi.) Tyā - ga rā - jō - - - vi - rā - - - ja - - tē - - Śrī - - - Tyā - - - ga rā - -
Fin.
(20)
(1)
(10+11)
(16)
I
II
III
(ఆనుపల్లవి.) వా - గ - ర్థ - మ - ఖ - - - భు - వ - - న - రా - - - జో - - - - - జో - - - - - హ - రి
அனுபல்லவி. வா - க - ர்த்த - ம - ய - - - பு - வ - - ன - ரா - - - ஜோ - - - - - ஜோ - - - - - ஹ - ரி
(Anupal.) Vā - ga - rtha - ma - ya - - - bhu - va - - na - rā - - - jō - - - - - jō - - - - - Ha - ri
1st
2nd
(4)
SRI-GU-RUGUHA
ణ - ప్ర - తి - పా - ది - త రా - - జో యో - - గి - నీ గ - ణ - రా - జో యో - గి - రా - జ రా - జ శ్రీ -
ண - ப்ர - தி - பா - தி - த ரா - - ஜோ யோ - - கி - னீ க - ண - ரா - ஜோ யோ - கி - ரா - ஜ ரா - ஜ ஸ்ரீ -
ṇa - - pra - ti - pā - di - ta rā - - jō yō - - gi - nī ga - ṇa - rā - jō yō - gi - rā - ja rā - ja śrī -

Mēḷakarta No. 15.—Māyāmāḷava gauḷa.
మేళకర్త.—మాయామాళవగౌళ.
மேளகர்த்தா.—மாயாமாளவகௌள.

Rāga.—Do. Sampūrṇa.
రాగము.—Do. సంపూర్ణము.
இராகம்.—Do. சம்பூரணம்.

Tāḷa.—Ādi
తాళము.—ఆది.
தாளம்.—ஆதி.

SARAḶI VARUSAS.

సరళివరుసలు.

சரளிவரிசை.

(GAMUT EXERCISES.)

Count by crotchets.

Met. ♩ = 76.

Style of execution.

Repeat each exercise four* times (in the four kālas), doubling the speed each time as shown on this page for the first exercise.

EXERCISE NO. I.

I. FIRST DEGREE OF VELOCITY (PRADHAMA KĀLA.)

ప్రథమకాలము. �முதற்காலம்.

ĀROHAṆA or Ascending scale—One āvarta.
ఆరోహణము—ఒక ఆవృత్తము.
ஆரோகணம்—ஒரு ஆவர்த்தம்.

AVARŌHAṆA or Descending scale—One āvarta.
అవరోహణము—ఒక ఆవృత్తము.
அவரோகணம்—ஒரு ஆவர்த்தம்.

Fin.

SĀ RĪ GĀ MĀ PĀ DHĀ NĪ SĀ | SĀ NĪ DHĀ PĀ MĀ GA RĪ SĀ

సా రీ గా మా పా ధా నీ సా | సా నీ ధా పా మా గా రీ సా

சா ரி க மா ப த நி ச | ச நி த ப மா க ரி ச

II. SECOND DEGREE OF VELOCITY. (DVITĪYA KĀLA.)

ద్వితీయకాలము. இரண்டாம் காலம்.

సరిగమపధనిస సనిధపమగరిస | సరిగమపధనిస సనిధపమగరిస

சரிகமபதநிச சநிதபமகரிச | சரிகமபதநிச சநிதபமகரிச

III. THIRD DEGREE OF VELOCITY. (TRUTĪYA KĀLA.)

తృతీయకాలము. மூன்றாம் காலம்.

సరిగమపధనిస సనిధపమగరిస | సరిగమపధనిస సనిధపమగరిస | సరిగమపధనిస సనిధపమగరిస

சரிகமபதநிச சநிதபமகரிச | சரிகமபதநிச சநிதபமகரிச | சரிகமபதநிச சநிதபமகரிச

IV. FOURTH DEGREE OF VELOCITY. (CHATURDHA KĀLA.)

చతుర్థకాలము. நான்காம் காலம்.

సరిగమపధనిస సనిధపమగరిస | సరిగమపధనిస సనిధపమగరిస | సరిగమపధనిస సనిధపమగరిస

சரிகமபதநிச சநிதபமகரிச | சரிகமபதநிச சநிதபமகரிச | சரிகமபதநிச சநிதபமகரிச

సరిగమపధనిస సనిధపమగరిస | సరిగమపధనిస సనిధపమగరిస | సరిగమపధనిస సనిధపమగరిస

சரிகமபதநிச சநிதபமகரிச | சரிகமபதநிச சநிதபமகரிச | சரிகமபதநிச சநிதபமகரிச

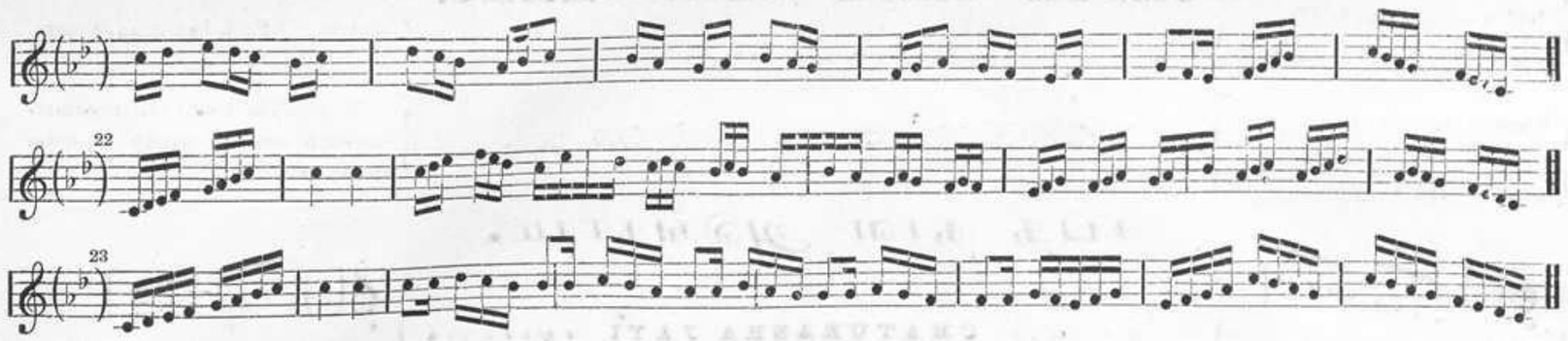
* In practice, only three Kālas are employed at present for beginners; some eminent professional men with extraordinarily rich voices used to sing all their pieces in as many as six Kālas *e.g.*, SHAD Kāla Kondayya,—beginning of course with a comparatively rapid movement.

CHATURASRA JATI VARUSAS.

ಚತುರಶ್ರ ಜಾತಿ ವರುಸ.

ತಕಿಟ ತಕಿಟ.

CHATURAṢRA JĀTI VARUSAS.—*(Continued.)*

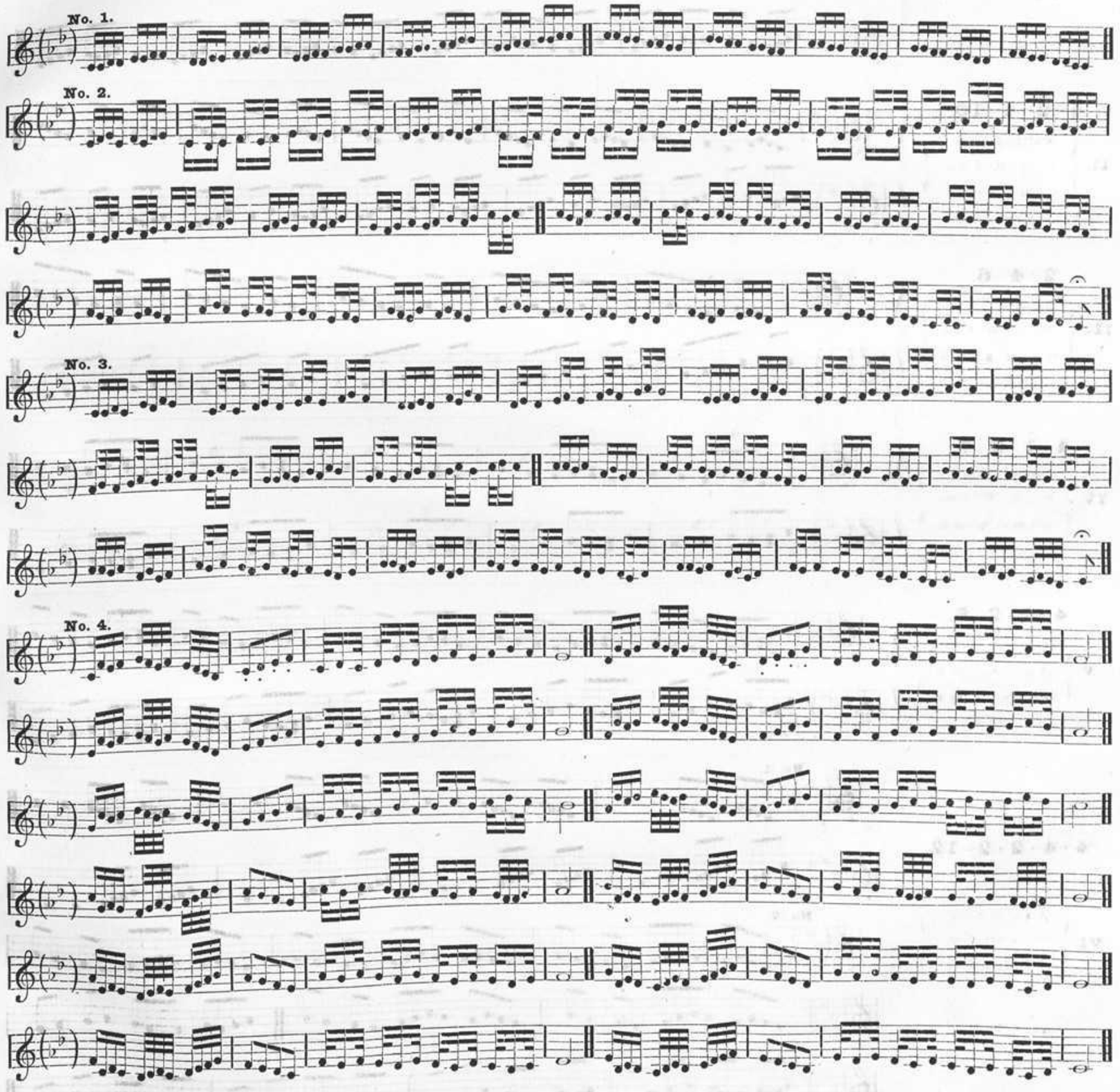


In Elementary Instruction books, a large number of exercises is usually given, combining the TRIṢRA and KHANḌA JĀTIS with the CHATURAṢRA; but as the measurement is uniform throughout, and the exercises in the next six pages (SAPTA TĀLA ALANKĀRAS) convey an adequate idea of them all, they are omitted here.

చతురశ్ర జాతిలోనే త్రిశ్రకు, ఖండము మొదలైనజాతు లను కలిపిచెప్పట వానుక. అయితే తాళ ప్రమాణమున్న గన్ని మారకుండయుండుటచే సప్త తాళవరుసలలో వచ్చు టవ్ల యిచ్చట చెప్పబడలేదు.

சதாசிர ஜாதியிலேயே, திரிஸிரம் கண்டம் முதலிய ஜாதிகளை கலந்த சொல்லுதலழர்கமுண்டு. ஆகும் தாளப்பிரமாணமும் கதியும் மாறுதிருப்ப தன்னிமித்ம சப்த தாள அலங்கார வரிசைகளில் பலஜாதியும் விளக்குவதால் இவ்விடத்தில் சொல்லப்படவில்லை.

జంట వరుసలు. JAṆṬA VARUSAS. ஜண்ட வரிசைகள்.



The above exercises may be varied in many other ways, the JAṆṬA or repeated portions being executed with combinations of the notes above and below e. g.,

పైపైచెప్పిన వరుసలలో జంట స్వరముతోటి పైస్వరమున్న క్రిందిస్వరమున్ను కలిపి ఈ క్రిందచెప్పియుండే లాగున పలువిధములుగా పాడవచ్చును.

மேற்சண்ட வரிசைகளில், ஜண்ட சுரங்களுடன் மேற்சுரத்தையும் கீழ்சுரத்தையும் கலந்து அடியில் கண்டவாறு பலவிதமாய் பேதித்து பாடலாம்.

Mēḷakarta.—Māyāmāḷavagauḷa.
మేళకర్త.—మాయామాళవగౌళ.
மேளகர்த்தா.-மாயாமாளவகௌளர்.

SAPTA TĀḶA ALANKĀRAS.

(EXERCISES IN THE SEVEN TĀḶAS.)

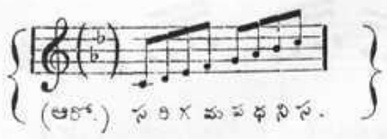
Count by quavers. Met. ♪ = 144. Each bar is an Āvarta.

Rāga.—Do. Sampūrṇa.
రాగము.—Do. సంపూర్ణము.
இராகம்.—Do. சம்பூரணம்.

సప్త తాళ అలంకారములు.

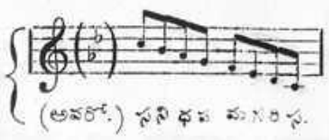
சப்த தாள அலங்காரம்.

N. B.—The beats fall regularly on each note or group of notes shown separately.



(ఆరో.) స రి గ మ ప ధ ని స.

చతురశ్రజాతి. **CHATURASRA JĀTI.** சதுரசிரஜாதி.



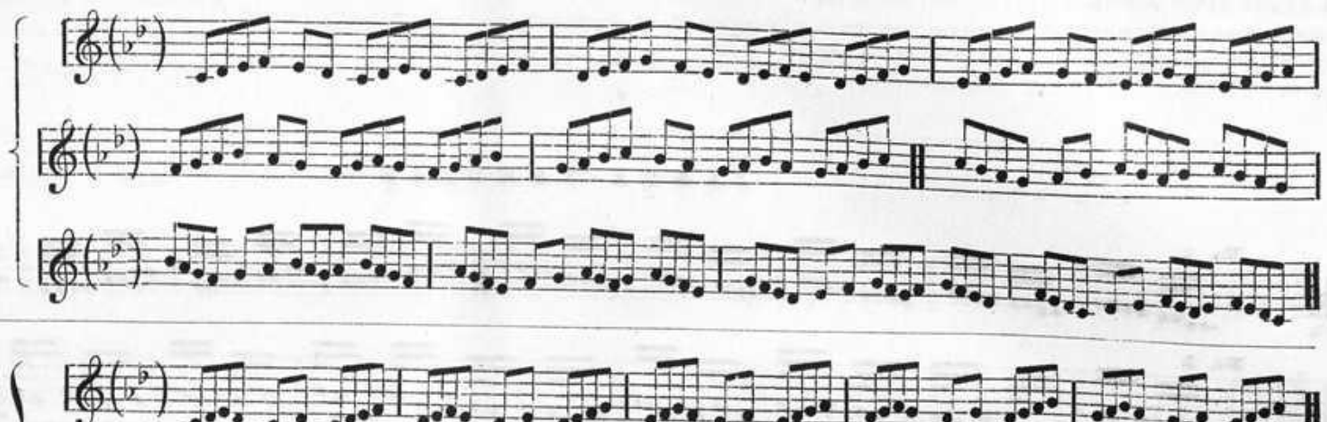
(అవరో.) స ని ధ ప మ గ రి స.

I. QUADRUPLE TIME.

4+2+4+4=14.

I. Dhruva Tāḷa. ధ్రువ తాళము. துருவ தாளம்.

Laghu 1; Druta 1; Laghu 2.



4+2+4=10.

II. Maṭṭhya Tāḷa. మధ్య తాళము. மட்டிய தாளம்.

Laghu 1; Druta 1; Laghu 1.

2+4=6.

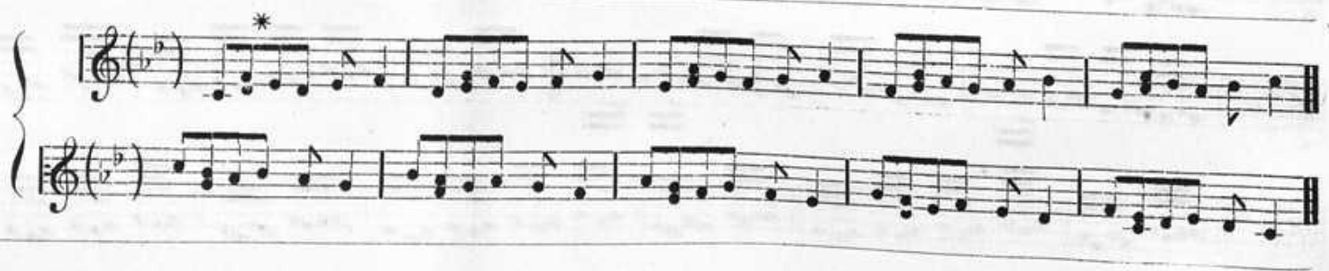
III. Rūpaka Tāḷa. రూపక తాళము. உருபக தாளம்.

Druta 1; Laghu 1.

4+1+2=7.

IV. Jampe Tāḷa. జంపె తాళము. ஜம்பை தாளம்.

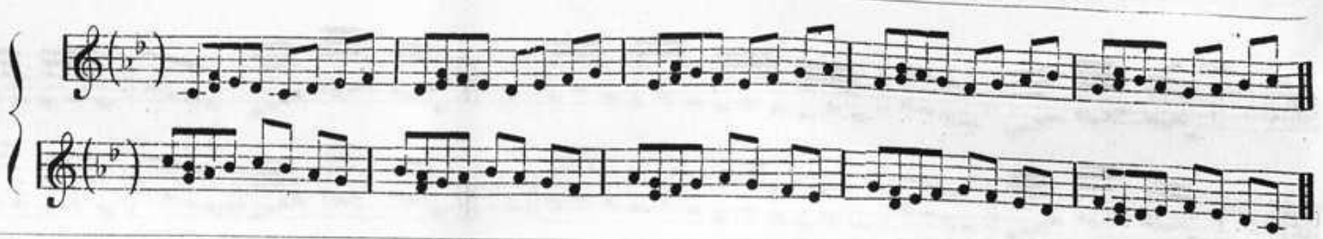
Laghu 1; Anudruta 1; Druta 1.



4+2+2=8.

V. Triputa or Ādi. త్రిపుట ,, ఆది. திரிபுடை ,, ஆதி.

Laghu 1; Druta 2.



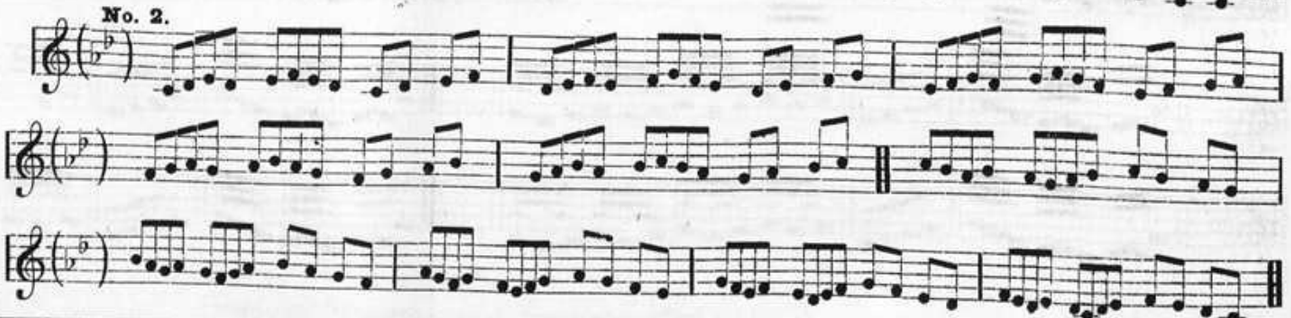
4+4+2+2=12.

VI. Aṭa Tāḷa. అట తాళము. அட தாளம்.

Laghu 2; Druta 2.

No. 1.

No. 2.



4.

VII. Ēka Tāḷa. ఏక తాళము. ஏக தாளம்.

Laghu 1.

* Where double notes occur, **either** may be used; but if the higher note is taken in ascending, the lower should be taken in descending and *vice versa*.

{Mēḷakarta.—Māyāmāḷavagauḷa. / Rāga.—Do. Sampūrṇa.}

TRIṢRA JĀTI.

{Count by / semiquavers.} Met. ♪ = 144.

II. TRIPLE TIME.

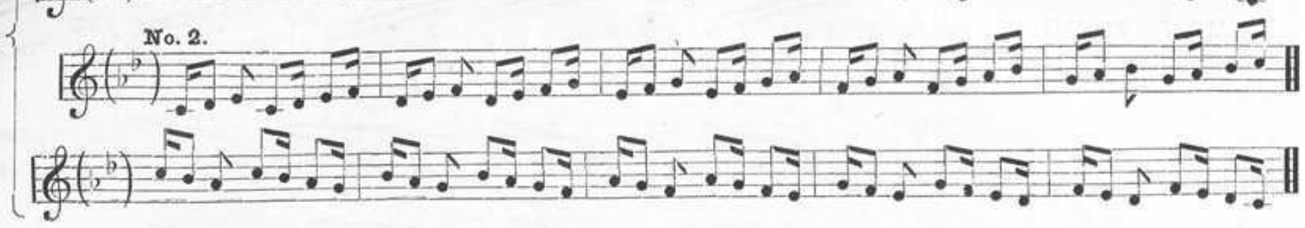
3+2+3+3=11.

I. {Dhruva Tāḷa. / ధ్రువ తాళము. / துருவ தாளம்.}

Laghu 1; Druta 1; Laghu 2.

No. 1.

No. 2.



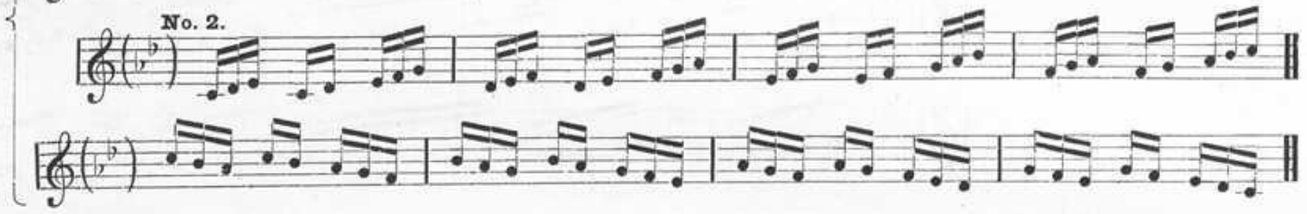
3+2+3=8.

II. {Maṭṭhya Tāḷa. / మధ్య తాళము. / மட்டிய தாளம்.}

Laghu 1; Druta 1; Laghu 1.

No. 1.

No. 2.



2+3=5.

III. {Rūpaka Tāḷa. / రూపక తాళము. / உருபக தாளம்.}

Druta 1; Laghu 1.

No. 1.

No. 2.

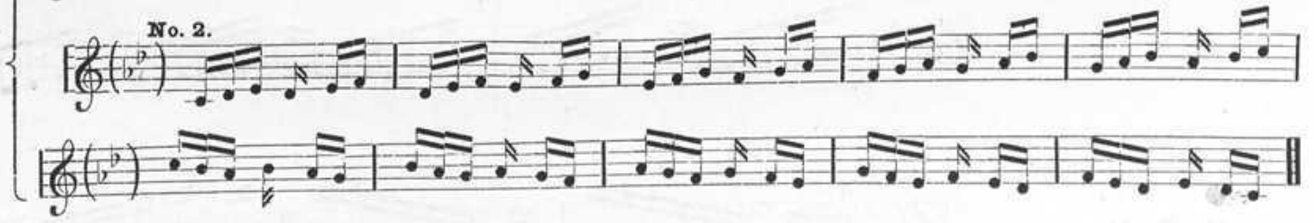
3+1+2=6.

IV. {Jampe Tāḷa. / జంపె తాళము. / ஜம்பை தாளம்.}

Laghu 1; Anudruta 1; Druta 1.

No. 1.

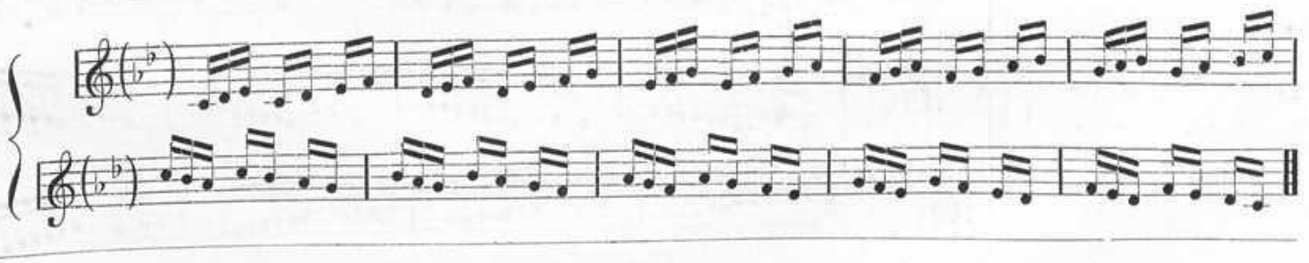
No. 2.



3+2+2=7.

V. {Tripuṭa Tāḷa. / త్రిపుట తాళము. / திருபுடை தாளம்.}

Laghu 1; Druta 2.



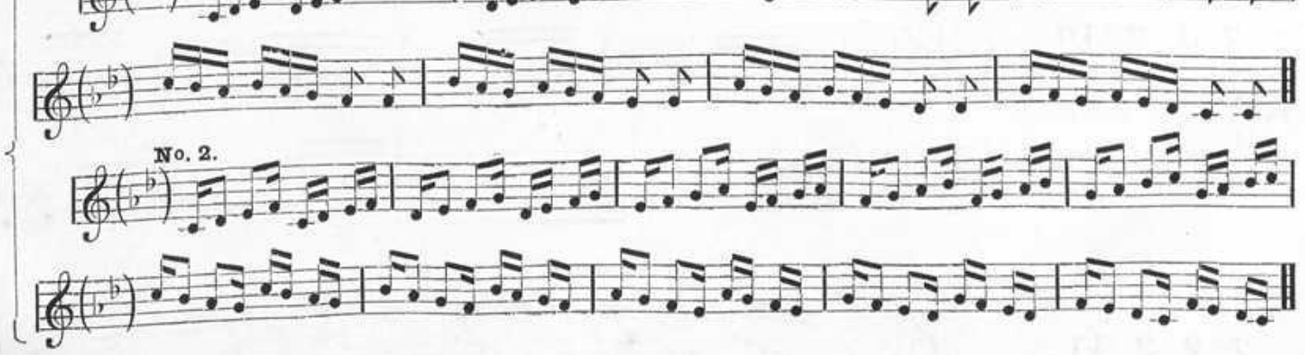
3+3+2+2=10.

VI. {Aṭa Tāḷa. / అట తాళము. / அட தாளம்.}

Laghu 2; Druta 2.

No. 1.

No. 2.



3.

VII. {Ēka Tāḷa. / ఏక తాళము. / ஏக தாளம்.}

Laghu 1.

No. 1.

No. 2.

{Mēḷakarta.—Māyāmāḷavagauḷa. / Rāga.—Do. Sampūrṇa.} మిశ్ర జాతి **MIṢRA JĀTI.** మిశ్ర జాతి. {Count by / semiquavers.} Met. ♪ = 144.

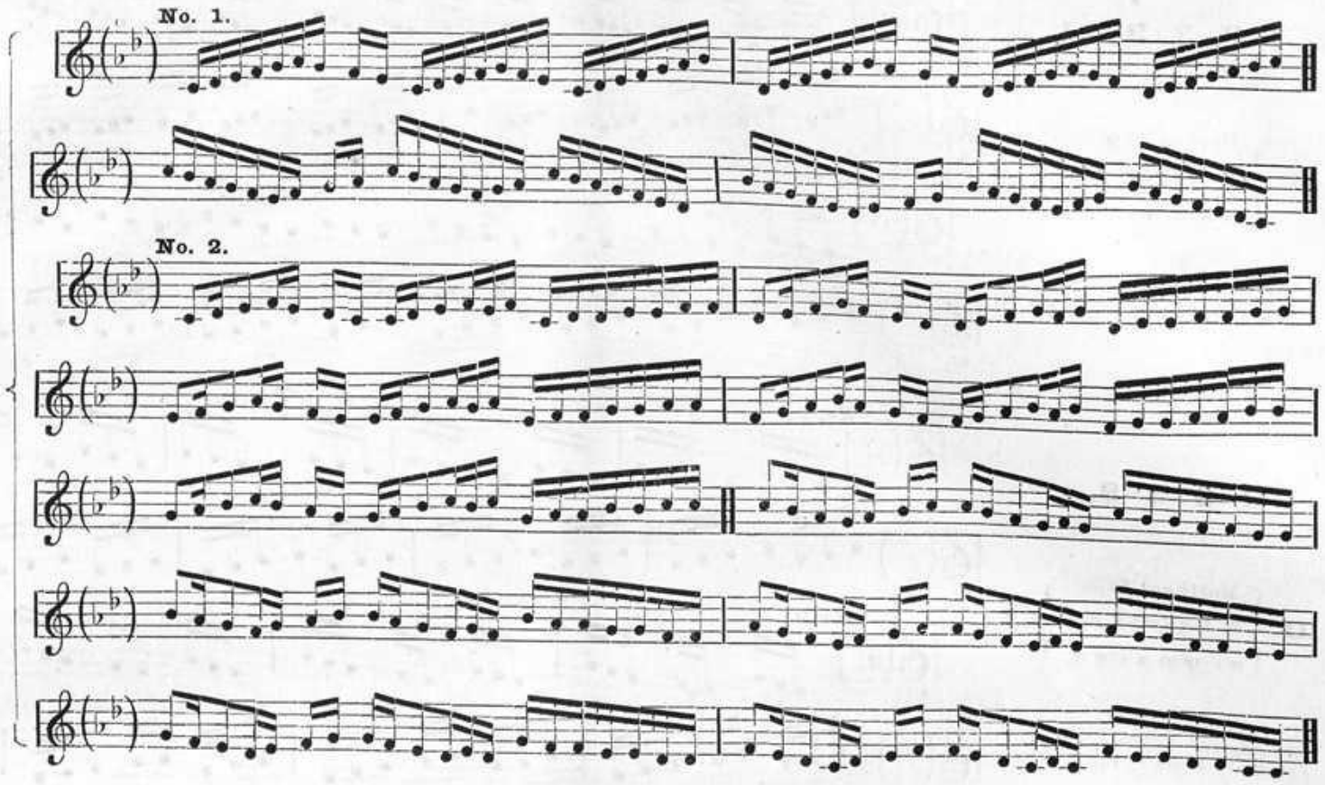
III. SEPTUPLE TIME.

7+2+7+7=23.

I. {Dhruva Tāḷa. / ధ్రువ తాళము. / துருவ தாளம்.}

Laghu 1; Druta 1; Laghu 2.

No. 1.



No. 2.

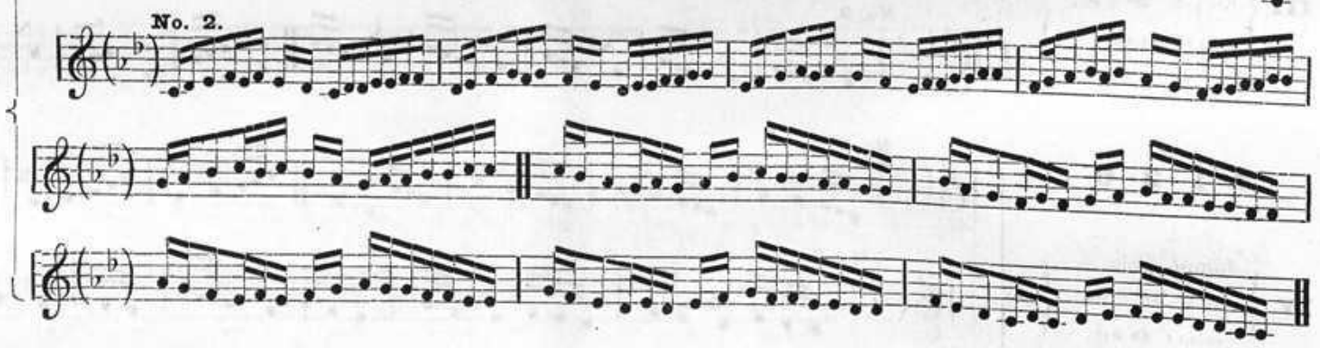
7+2+7=16.

II. {Maṭṭhya Tāḷa. / మధ్య తాళము. / மட்டிய தாளம்.}

Laghu 1; Druta 1; Laghu 1.

No. 1.

No. 2.

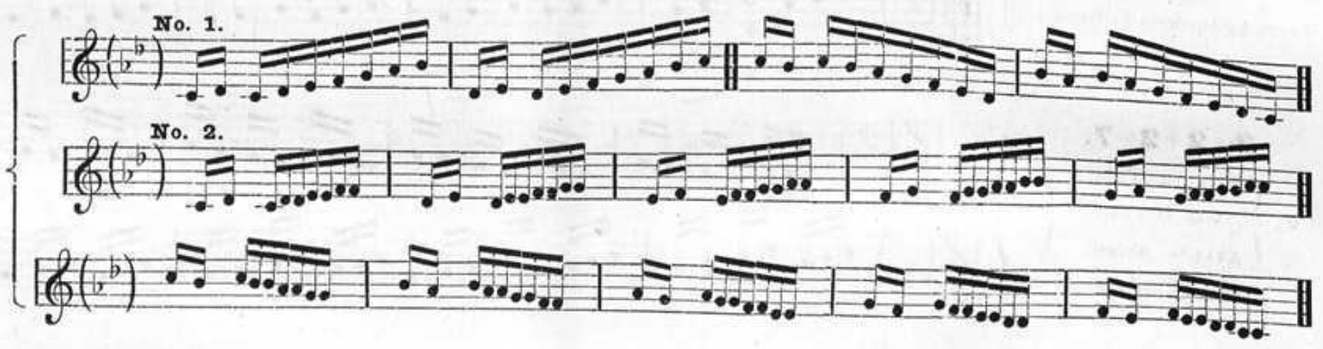


2+7=9.

III. {Rūpaka Tāḷa. / రూపక తాళము. / உருபக தாளம்.}

Druta 1; Laghu 1.

No. 1.

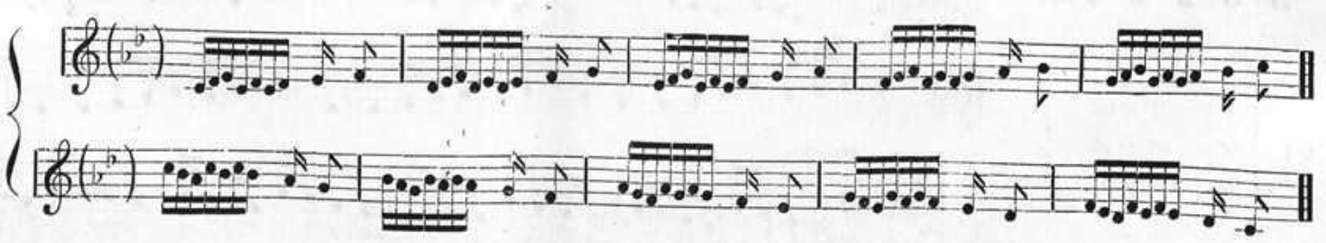


No. 2.

7+1+2=10.

IV. {Jampe Tāḷa. / జంపె తాళము. / ஜம்பை தாளம்.}

Laghu 1; Anudruta 1; Druta 1.

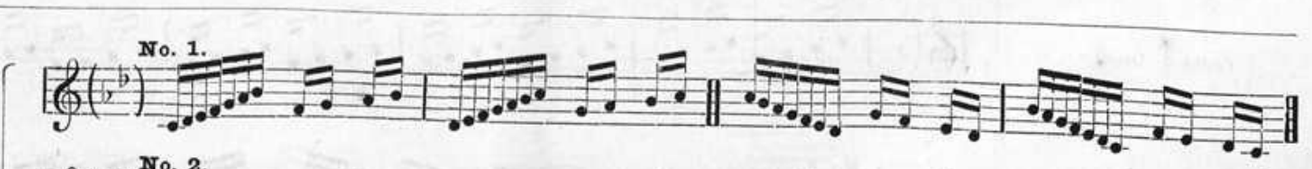


7+2+2=11.

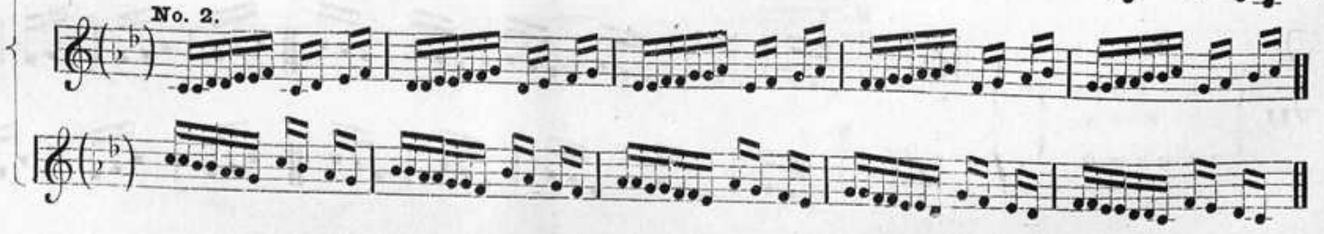
V. {Triputa Tāḷa. / త్రిపుట తాళము. / திரிபுட தாளம்.}

Laghu 1; Druta 2.

No. 1.



No. 2.



MIṢRA JĀTI.—*(Continued.)*

7+7+2+2=18.

VI. Aṭa Tāḷa. / అట తాళము. / அட தாளம்.

Laghu 2; Druta 2.

No. 1.

No. 2.

7.

VII. Ēka Tāḷa. / ఏక తాళము. / ஏக தாளம்.

Laghu 1.

No. 1.

No. 2.

Mēḷakarta.—Māyāmāḷavagauḷa. / Rāga.—Do. Sampūrṇa.

ఖండ జాతి. **KHAṆḌA JĀTI.** கண்ட ஜாதி.

Count by semiquavers. Met. ♩ = 144.

IV. QUINTUPLE TIME.

5+2+5+5=17.

I. Dhruva Tāḷa. / ధ్రువ తాళము. / துருவ தாளம்.

Laghu 1; Druta 1; Laghu 2.

No. 1.

No. 2.

5+2+5=12.

II. Maṭṭhya Tāḷa. / మఠ్య తాళము. / மட்ய தாளம்.

Laghu 1; Druta 1; Laghu 1.

No. 1.

No. 2.

2+5=7.

III. Rūpaka Tāḷa. / రూపక తాళము. / உருபக தாளம்.

Druta 1; Laghu 1.

No. 1.

No. 2.

5+1+2=8.

IV. Jampe Tāḷa. / జంపె తాళము. / ஜம்பை தாளம்.

Laghu 1 Anudruta 1; Druta 1.

No. 1.

No. 2.

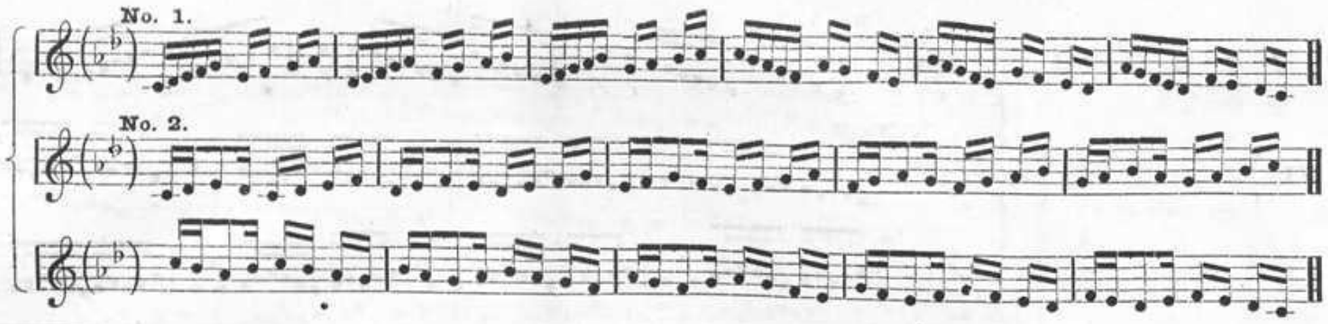
KHANḌA JATI—*(Continued.)*

5+2+2=9.

V. { Tripuṭa Tāḷa. / త్రిపుట తాళం. / திரிபுட தாளம். }

Laghu 1; Druta 2.

No. 1.

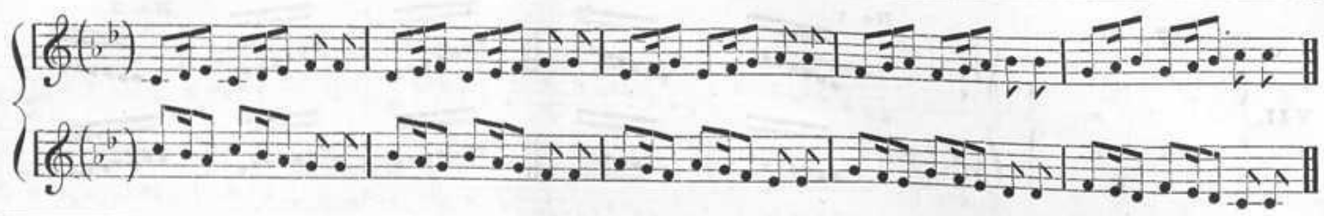


No. 2.

5+5+2+2=14.

VI. { Aṭa Taḷa. / అట తాళం. / அட தாளம். }

Laghu 2; Druta 2.

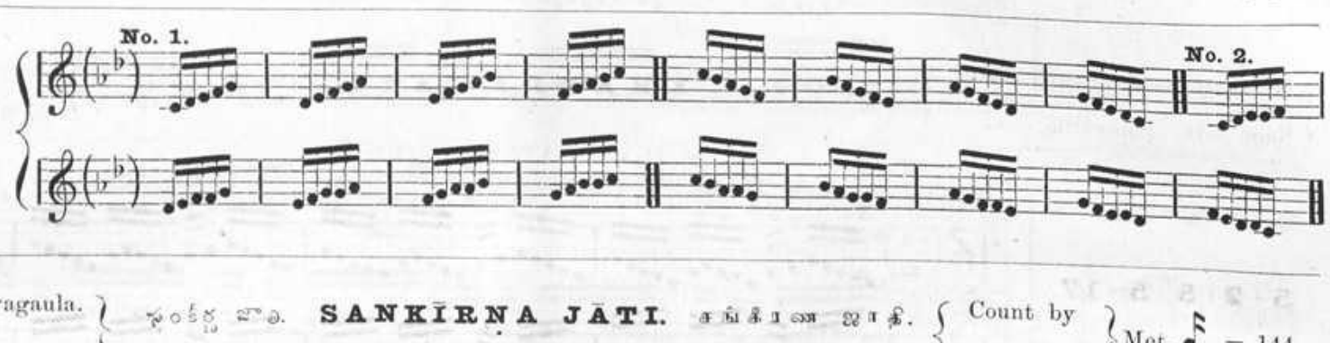


5.

VII. { Ēka Tāḷa. / ఏక తాళం. / ஏக தாளம். }

Laghu 1.

No. 1.



No. 2.

{ Mēḷakarta.—Māyāmāḷavagaula. / Rāga.—Do. Sampūrṇa. } ధ్రువక్ర జాతి. **SANKĪRṆA JĀTI.** సంకీర్ణ జాతి. { Count by semiquavers. } Met. ♪ = 144.

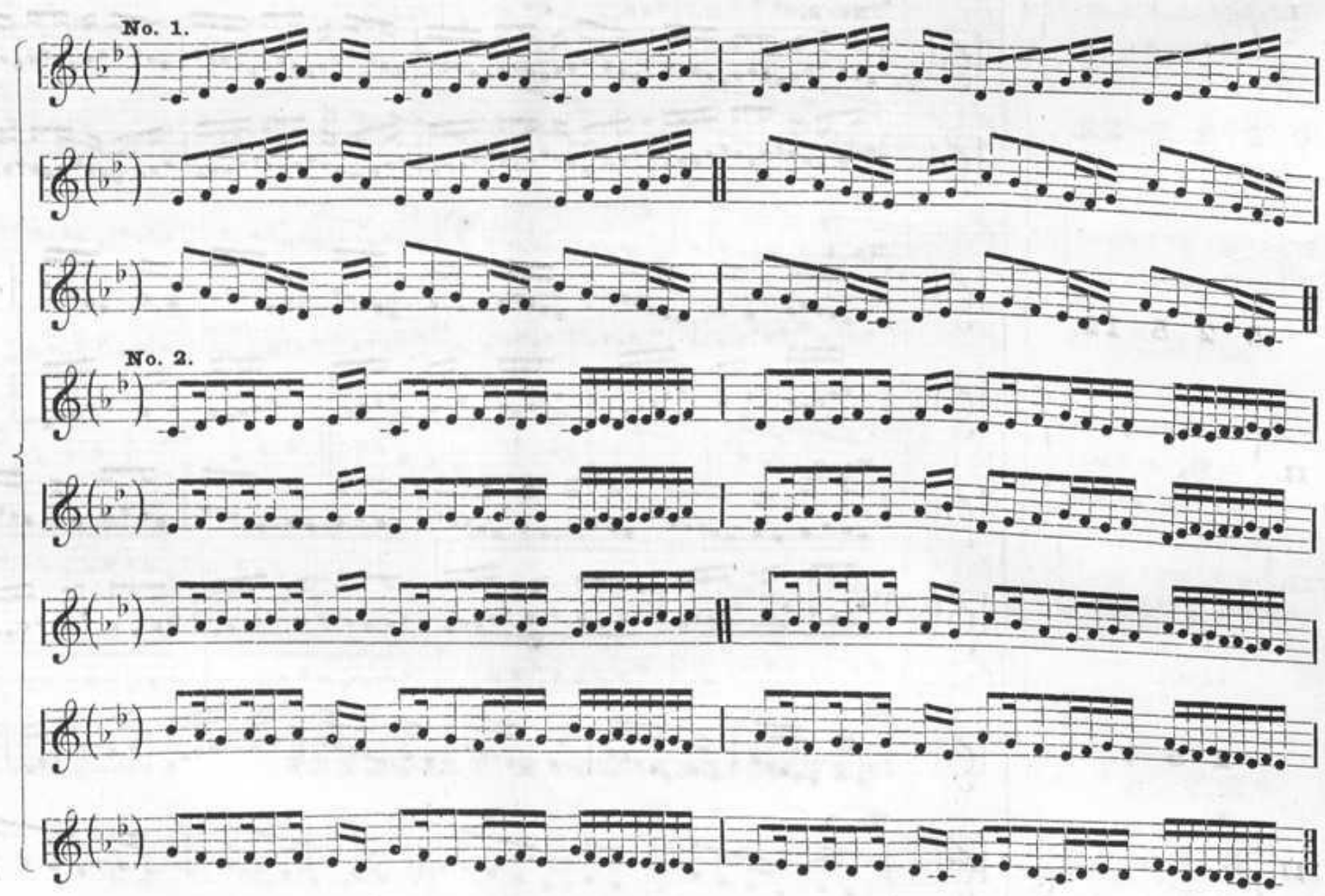
V. NONUPLE TIME.

9+2+9+9=29.

I. { Dhruva Taḷa. / ధ్రువ తాళం. / துருவ தாளம். }

Laghu 1; Druta 1; Laghu 2.

No. 1.



No. 2.

9+2+9=20.

II. { Maṭṭhya Taḷa. / మఠ్య తాళం. / மட்ய தாளம். }

Laghu 1; Druta 1; Laghu 1.

No. 1.

No. 2.

2+9=11.

III. { Rūpaka Tāḷa. / రూపక తాళము. / உருபக தாளம், }

Druta 1; Laghu 1.

No. 1.

No. 2.

9+1+2=12.

IV. { Jampe Tāḷa. / జంపె తాళము. / ஜம்பை தாளம். }

Laghu 1; Anudruta 1; Druta 1.

No. 1.

No. 2.

9+2+2=13.

V. { Triputa Tāḷa. / త్రిపుట తాళము. / திரிபுடை தாளம். }

Laghu 1; Druta 2.

No. 1.

No. 2.

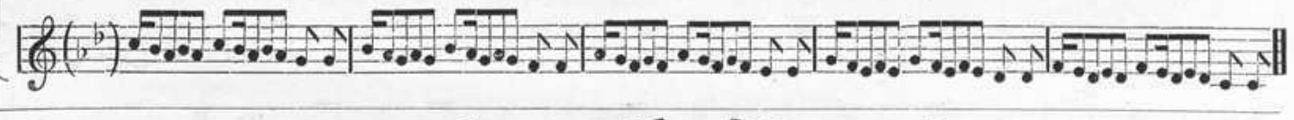
9+9+2+2=22.

VI. { Aṭa Tāḷa. / అట తాళము. / அட தாளம். }

Laghu 2; Druta 2.

No. 1.

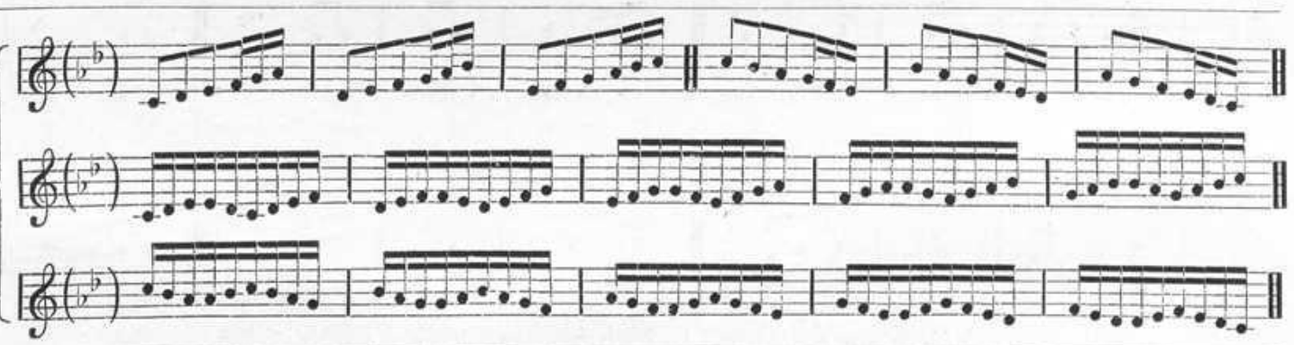
No. 2.



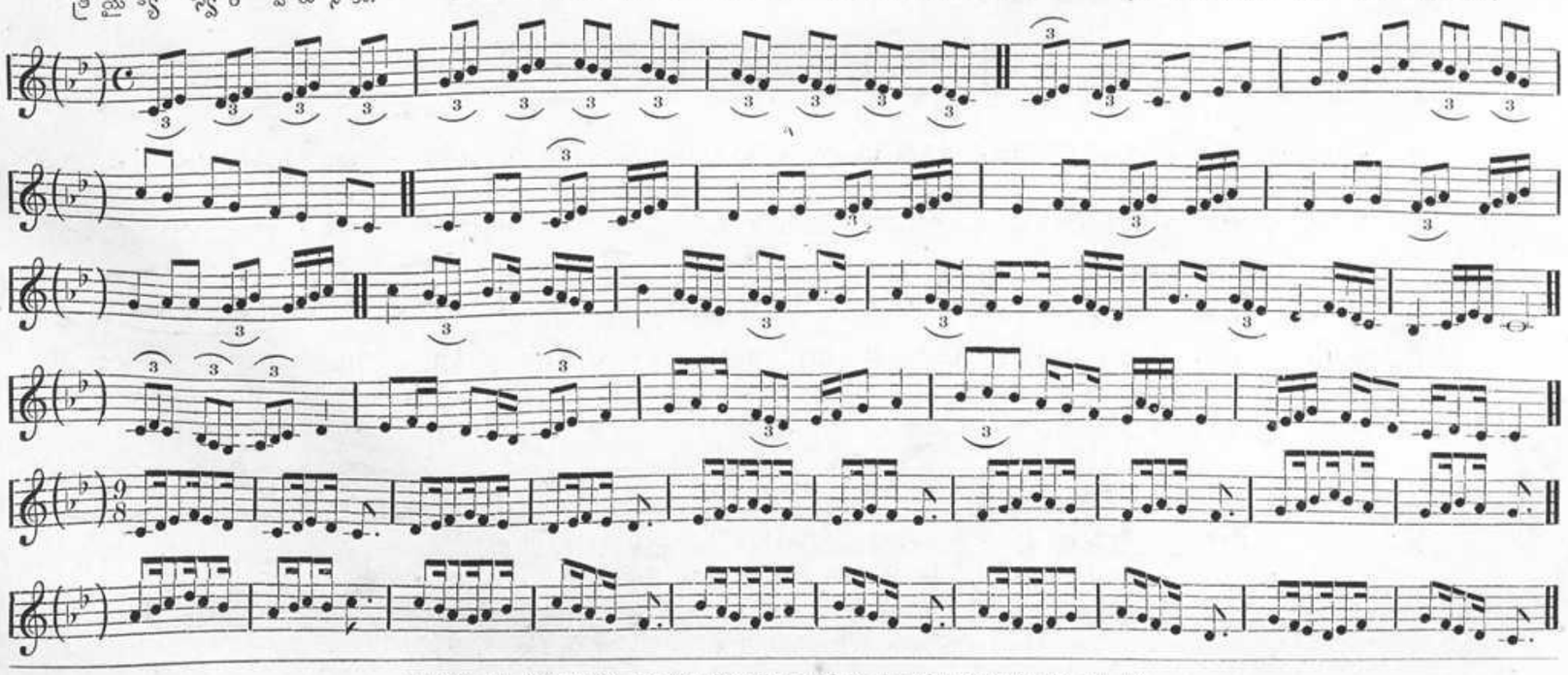
9.

VII. { Ēka Tāḷa. / ఏక తాళము. / ஏக தாளம். }

Laghu 1.



EXERCISES WITH TRIPLETS.* త్రయ్యైక్య స్వర వరుసలు. తిரியைக்கிய சுர வரிசைகள்.



* Count by crotchets in the first four lines and by dotted quavers in the last two.

Mēḷakarta.—Māyāmāḷavagauḷa. / మేళకర్త.—మాయామాళవగౌళ. / மேளகர்த்த.—மாயாமாளவகௌள.

LAKSHAṆA GĪTAS.

Music & words by **Gōvinda Dīkshita.**

Rāga.—Do. Sampūrṇa / రాగము.—Do. సంపూర్ణము. / இராகம்.—Do. சம்பூரணம்.

లక్షణగీతములు.

Count by quavers. Met. ♪ = 144.

Tāḷa.—Maṭya. / తాళము.—మట్ట్య. / தாளம்.—மட்டிய. — 4+2 +4 =10

லக்ஷண கீதங்கள்.

(SANSCRIT WORDS.)

Style of execution. Staccato e con gusto.

I. RAVIKŌṬI.

రవికోటి. ரவிகோடி.

Ra-vi-kō - - - ṭi - tē - - ja **Gu**-ṇa-ga-ṇa - va-ra - bhā - va **Ma**-hā - nu - bhā - - - - va

Pa-ri-pā - li-ta - pāṇ-ḍa-va **Dā**-ri-ta - ku-la - śā - tra-va **Nu**-ta-mru-du - pa-da - pal - la - va

rē - rē sa-ra - si-ja - nā - pān-ga dhru-ta - ra-thān - - ga ṣu-bhān - - gā - rū -

ḍha-khaga-tu - ran - gā *RĀ-GĀN - GA* - **MĀ - YĀ - MĀ - LA - VA - GAU - LA**

U-PĀN-GA SĀ - ḶAN - GA - NĀ - ṬA , CHHĀ - YĀ - - - GAU - ḶA , MAN - GA - ḶA-KAI

ṢI-KI , MĒ - - - - GHARAN-JI , MĒ-CHA-BAU - ḶI , ṬAK - KA , NĀ - DA - NĀ - MA-KRI-YA,

PA - ḌI , RĒ - VA-GUP-TI , KAN-NA-ḌA - BAN - GĀ - ḶA , GAU - ḶA , LA-LI - - - TA ,

GUJ-JA-RI , GUṆ - ḌA-KRIYA , MA-LA-HA-RI , BAU - - - ḶI , ĀR - DRA - DĒ - - - - ṢI ,

Ag - ni - kō - - - - pa , cha - kran - nā - ga - ru - rē ṣu - bhān - - - - - gā rū -

N. B.—It will be observed that the first syllable in the first six ĀVARTAS corresponds with the name of the 6 notes of Mode No. 15 excepting the SA.

RAVIKŌṬI.—*(Continued.)*

ḍha-kha-ga-tu - ran - - gā . *BHĀ-SHĀN - GA RĀ - GA* ; SAU - RĀSH - ṬRA , PŪR - VI,

GAU - ḶI - PAN - TU , MA-RU-VA , SA - VĒ - - RI , MĀ - ḶA-VI , PAN-CHA-MA , PŪR - - ṆA-PAN -

CHAMA , MĀR - - GA - DĒ - ṢI , RA - MA - KA-LI , PPHARAJU , GAU -RĪ , VA-SAN - TA, RĀ -

GA ṣu-bhān - - - gā - rū - ḍha kha-ga-tu - ran - - - gā.

Mēḷakarta.—Dhīraṣankarābharaṇa.
మేళకర్త.—ధీరశంకరాభరణము.
மேளகர்த்த.—தீரசங்கராபரணம்.

II. RIPU BALA.

రిపు బల.

ரிபு பல.

Tāḷa.—Maṭya.
తాళము.—మట్ట్య.
தாளம்.—மட்டிய.

4+2+
4=10.

Ri - pu- ba - la - khaṇ - ḍa-nu - rē **Gu** -ru-gu - ṇā - - ka- ru - rē **Mā** - yā - pa - ra - ta- ru - rē

Pa - ri - pā - li - ta - bhu-va-nu-rē **Dhī** - ja - na - ra - ksha-ṇu- rē **Nu**-ta-cha - - ri - - - tru-rē

Sa - ra - sāg - - rē - sa- ra Ṣrī - rā - ma - chan - - dra pa - ri - pā - la - ya - - mām.

RĀ - GĀN - - GA **DHĪ - RA - SAN-KA-RĀ - - - - BHARANA.** *U - PĀN - GA* ; KŌ - LA - HA-LA,

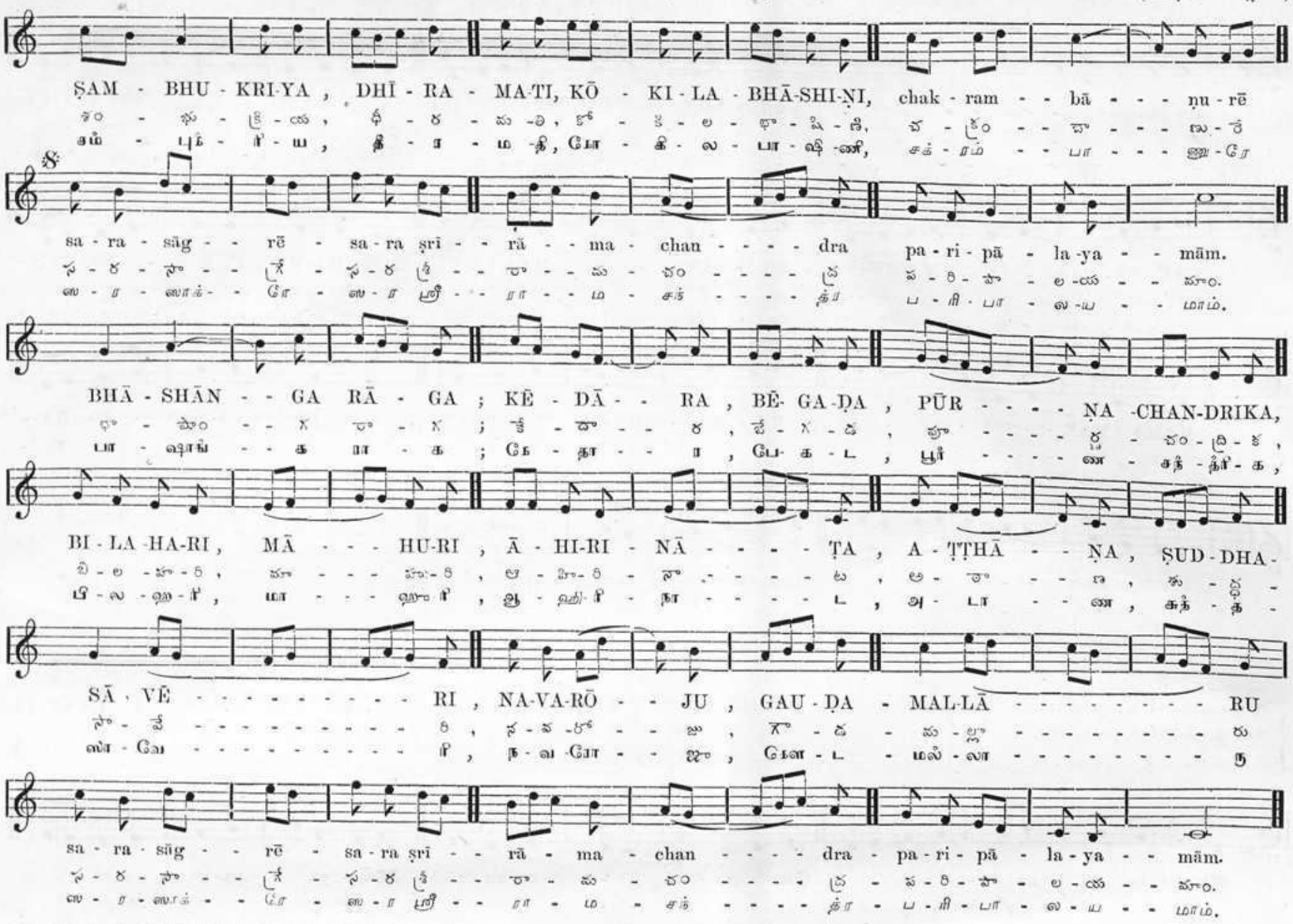
KU - RAN - JI , JA-NA - - RAN - - - JA-NI , KAṆ - ṆA-ḌA , NA - - - - GADHVANI , GA-RU - ḌA-DHVANI ,

HAM - SA - DHVA-NI, A - RA - BHI , SIN - - - - DHU , PŪR - VA - GAU - - - ḶA, VI - VAR- DHANI,

DĒ - ṢA - - - - - - - - - - KSHI , SIN - DHU - MAN - DĀ - RI , DĒ - VA -

N. B.—In the first seven ĀVARTAS of this piece, the first syllables agree with the names as well as the

(Rāga.—Ṣankarābharaṇa.) RIPU BALA.—(*Continued.*) (Tāḷa.—Maṭya.)


ṢAM - BHU - KRI-YA , DHĪ - RA - MA-TI, KŌ - KI - LA - BHĀ-SHI-ṆI, chak - ram - - bā - - - ṇu - rē
శం - భు - క్రి - య , ధీ - ర - మ -తి , కో - కి - ల - భా - షి - ణి, చ - క్రం - - బా - - - ణు - రే
சம் - பு - க்ரி - ய , தீ - ர - ம -தி , கோ - கி - ல - பா - ஷி -ணி, சக் - ரம் - - பா - - - ணு - ரே
sa - ra - sāg - - rē - sa - ra śrī - - rā - ma - chan - - - - dra pa - ri - pā - la - ya - - mām.
స - ర - సా - - గే - స - ర శ్రీ - - రా - మ - చం - - - - ద్ర ప - రి - పా - ల - య - - మాం.
ஸ - ர - ஸாக் - - கே - ஸ - ர ஸ்ரீ - - ரா - ம - சந் - - - - த்ர ப - ரி - பா - ல - ய - - மாம்.
BHĀ - SHĀN - - GA RĀ - GA ; KĒ - DĀ - - RA , BĒ- GA -ḌA , PŪR - - - - ṆA -CHAN-DRIKA,
భా - షాం - - గ రా - గ ; కే - దా - - ర , బే - గ - డ , పూ - - - - ర్ణ - చం - ద్రి - క ,
பா - ஷாங் - - க ரா - க ; கே - தா - - ர , பே - க - ட , பூர் - - - - ண - சந் - த்ரி - க ,
BI - LA -HA-RI , MĀ - - - HU-RI , Ā - HI-RI - NĀ - - - - ṬA , A - ṬṬHĀ - - ṆA , ṢUD - DHA -
బి - ల -హ - రి , మా - - - హు - రి , ఆ - హి - రి - నా - - - - ట , అ - ఠా - - ణ , శు - ద్ధ -
பி - ல -ஹ - ரி , மா - - - ஹு - ரி , ஆ - ஹி - ரி - நா - - - - ட , அ - டா - - ண , சுத் - த -
SĀ - VĒ - - - - - - - - - - RI , NA-VA-RŌ - - JU , GAU - ḌA - MAL-LĀ - - - - - - - - - RU
సా - వే - - - - - - - - - - రి , న - వ -రో - - జు , గౌ - డ - మ - ల్లా - - - - - - - - - రు
ஸா - வே - - - - - - - - - - ரி , ந - வ -ரோ - - ஜு , கௌ - ட - மல் - லா - - - - - - - - - ரு
sa - ra - sāg - - rē - sa - ra śrī - - rā - ma - chan - - - - dra - pa - ri - pā - la - ya - - mām.
స - ర - సా - - గే - స - ర శ్రీ - - రా - మ - చం - - - - ద్ర - ప - రి - పా - ల - య - - మాం.
ஸ - ர - ஸாக் - - கே - ஸ - ர ஸ்ரீ - - ரா - ம - சந் - - - - த்ர - ப - ரி - பா - ல - ய - - மாம்.

NOTE.

It has been usual to prescribe for beginners a very large number of exercises called GĪTAS in the principal melody-moulds—GHANA RĀGAS—*e. g.*, NĀṬA, GAUḶA, VARĀḶI, ĀRABHI, ṢRĪRĀGA, &c., utilising at the same time most of the complex measurements shown on pages 4 to 9 *supra*, the object being to familiarise the ears of beginners with the position of notes, their VIKRITI BHĒDAS, the peculiar rhythms, etc. They are however comparatively dry, and as the special characteristics of each RĀGA will be analysed carefully and exhaustively dealt with in the separate chapter, RĀGADHYĀYA, and as the staff notation symbols by themselves indicate the correct accents, only two LAKSHAṆA GĪTAS have been printed above. The remainder will appear with the chapter on RĀGAS.

The accents with the regular beats should as a rule fall on the first note of each group of notes or at the commencement of a bar.

Out of the 35 ALANKĀRA VARUSAS given in full on pages 4 to 9, only the following have been selected as representing the SAPTA TĀḶAS and are in common use, even the JĀTIS not being mentioned. All the 35 should however be practised.

No.	TĀḶA.	JĀTI.	ANGAS & AKSHARAS.	Notes of the first ĀVARTA.
1	DHRUVA	CHATURAṢRA	4 + 2 + 4 + 4 = 14	**Do Re Mi Fa | Mi Re | Do Re Mi Re | Do Re Mi Fa ‖**
2	MAṬYA	CHATURAṢRA	4 + 2 + 4 = 10	**Do Re Mi Re | Do Re | | Do Re Mi Fa ‖**
3	RŪPAKA	CHATURAṢRA	2 + 4 = 6	**| Do Re | | Do Re Mi Fa ‖**
4	JHAMPA	MIṢRA	7 + 1 + 2 = 10	**Do Re Mi, Do Re, Do Re, | Mi | FĀ ‖**
5	TRIPUṬA	TRIṢRA	3 + 2 + 2 = 7	**Do Re Mi | Do Re | Mi Fa ‖**
6	AṬA	KHAṆḌA	5 + 5 + 2 + 2 = 14	**Do RĒ MĪ | DŌ Re MĪ | FĀ | FĀ ‖**
7	ĒKA	CHATURAṢRA	4	**| Do Re Mi Fa ‖**

For taking breath, the larger odd numbers are divided as follows; 5=3+2; 7=3+2+2; 9=5+4. The SANKĪRṆA JĀTI is somewhat difficult to execute, and has not therefore been adopted in common practice. The CHATURAṢRA JĀTI of the TRIPUṬA TĀḶA is called the ĀDI TĀḶA, and all SARAḶI VARUSAS and popular melodies are composed in it; it has 3 ANGAS (one LAGHU and two DRUTAS) which consist of 4+2+2=8 AKSHARAS; in printing the Music, the LAGHU has for the sake of simplicity and symmetry been subdivided into two equal parts, and the whole represented thus, 2+2+2+2: it should therefore be remembered that in reality there are only 3 beats in this TĀḶA and not 4. Similarly no intermediate bars have been inserted for such short TĀḶAS as RŪPAKA or TRIPUṬA, as the numbers printed at the commencement of each piece show the subdivisions clearly. The JHAMPA TĀḶA is often counted as KHAṆḌA JĀTI LAGHU (5+5), owing to the difficulty of counting 7 AKSHARAS at one breath and then 1 and 2 units separately.

The usual nomenclature of the SAPTA SVARAS has been printed in pages 1 and 2; but all beginners should hereafter be trained to he very onset to GOVINDA DĪKSHIT'S excellent differentiation as explained in pages ii and iii. The various SARAḶI S ven above should also be practised in as many modes or MĒḶAKARTAS as possible, the key signatures here the character of the modes, and the names **Ra Ri Ru, Ga Gi Gu,** *etc.*, being substituted for the usual ones.

THE FIRST 36 MODES
WITH F. NATURAL.

MELAKARTAS SUDDHA MADHYAMAM.

శుద్ధ మధ్యమ మొదటి 36 మేళకర్తలు.

சுத்த மத்தியமமடங்கிய முதல் 36.

மேளகர்த்தாக்கள்.

N. B.—This table may be pasted on a separate board and kept apart for ready reference.

FIRST 36

I GROUP.

౧. చక్రము. | ಕ. ಚಕ್ರವು.

I. (i)	1. KANAKĀNGI	౧. కనకాంగి	ಕ. ಕನಕಾಂಗಿ	SA	RA	GA	MA	PA	DHA	NA	SA
				స	ర	గ	మ	ప	ధ	న	స
				ಸ	ರ	ಗ	ಮ	ಪ	ಧ	ನ	ಸ
II. (i)	2. RATNĀNGI	౨. రత్నాంగి	೭. ರತ್ನಾಂಗಿ	SA	RA	GA	MA	PA	DHA	NI	SA
				స	ర	గ	మ	ప	ధ	ని	స
				ಸ	ರ	ಗ	ಮ	ಪ	ಧ	ನಿ	ಸ
III. (i)	3. GĀNAMŪRTI	౩. గానమూర్తి	೩. ಗಾನಮೂರ್ತಿ	SA	RA	GA	MA	PA	DHA	NU	SA
				స	ర	గ	మ	ప	ధ	ను	స
				ಸ	ರ	ಗ	ಮ	ಪ	ಧ	ನು	ಸ
IV. (i)	4. VANASPATI	౪. వనస్పతి	೪. ವನಸ್ಪತಿ	SA	RA	GA	MA	PA	DHI	NI	SA
				స	ర	గ	మ	ప	ధి	ని	స
				ಸ	ರ	ಗ	ಮ	ಪ	ಧಿ	ನಿ	ಸ
V. (i)	5. MĀNAVATI	౫. మానవతి	೫. ಮಾನವತಿ	SA	RA	GA	MA	PA	DHI	NU	SA
				స	ర	గ	మ	ప	ధి	ను	స
				ಸ	ರ	ಗ	ಮ	ಪ	ಧಿ	ನು	ಸ
VI. (i)	6. TĀNARŪPI	౬. తానరూపి	೬. ತಾನರೂಪಿ	SA	RA	GA	MA	PA	DHU	NU	SA
				స	ర	గ	మ	ప	ధు	ను	స
				ಸ	ರ	ಗ	ಮ	ಪ	ಧು	ನು	ಸ

6 ♯♯♯ 5 ♯♯♯ 4 ♯♯ 3 ♭♭♭ 2 ♭♭ 1 ♭♭♭

Varying notes, A. B.

Common to all. D ♭ E ♭♭♭

6 5 4 3 2 1

౧. ధ.కు. ౫.కు. ౧. ధ.కు. ని.కు. ౫. ధ.కు. ని.తీ. ౨. ధ.కు. ని.కా. ౪. ధ.చ. ని.తీ. ౫. ధ.చ. ని.కా. ౬. ధ.చ. ని.కా.

౨. చక్రము.

I. (iii)	13. GĀY[illegible]	౧౩. గాయ[illegible]	೧೩. ಗಾಯ[illegible]					
II. (iii)	14. V[illegible]	౧౪. వ[illegible]	೧೪. ವ[illegible]					
III. (iii)	15. [illegible]	౧౫. [illegible]	೧೫. [illegible]					
IV. (iii)	16. [illegible]	౧౬. [illegible]	೧೬. [illegible]					
V. (iii)	17. SŪL[illegible]ĀNTA	౧౭. సూర్యకాంతము	೧೭. ಸೂರ್ಯಕಾಂತಮು					
VI. (iii)	18. HĀṬAKĀMB[illegible]	౧౮. హాటకాం[illegible]	೧೮. ಹಾಟಕಾಂ[illegible]					

6 ♯♯♯ 5 ♯♯♯ 4 ♯♯ 3 ♭♭♭ 2 ♭♭ 1 ♭♭♭

Varying notes, A. B.

Common to all. D ♭ E ♯

౧. ధ.కు. ౫. ఆ. ౧. ధ.కు.

F. NATURAL.

ఉ. శక్తరాగ్.

MA PA DHA NA SA
మ ప ధ న స
ம ப த ந ச

A PA DHA NI SA
ప ధ ని స
ப த நி ச

A PA DHA NU SA
ప ధ సు స
ப த ஸு ச

A PA DHI NI SA
ప ధి ని స
ப தி நி ச

SA RA GU MA PA DHI NU SA
ర గు మ ప ధి సు స
ர கு ம ப தி ஸு ச

MA PA DHU NU SA
మ ప ధు సు స
ப தி ஸு ச

1 2 3 4 5 6
శక్తరాగ్ శక్తరాగ్ శక్తరాగ్ శక్తరాగ్ శక్తరాగ్ శక్తరాగ్
అక్షరాగ్ అక్షరాగ్ అక్షరాగ్ అక్షరాగ్ అక్షరాగ్ అక్షరాగ్
కిన్నరాగ్ కిన్నరాగ్ కిన్నరాగ్ కిన్నరాగ్ కిన్నరాగ్ కిన్నరాగ్

ఈ. ధ.చ. ని.కా. ఉ. ధ.మ. ని.కా.

ఈ. చక్రము. **V GROUP.** ఉ. శక్తరాగ్.

Common to all. Varying notes, A. B. D E

I. (V)
25. MĀRARANJANI
౨౫. మారరంజని
౨౫. மாரரஞ்சனி
SA RI GU MA PA DHA NA SA
స రి గు మ ప ధ న స
ச ரி கு ம ப த ந ச

II. (V)
26. CHĀRUKĒṢI
౨౬. చారుకేశి
౨౬. சாருகேசி
SA RI GU MA PA DHA NI SA
స రి గు మ ప ధ ని స
ச ரி கு ம ப த நி ச

III. (V)
27. SARASANGI
౨౭. సరసాంగి
౨౭. சரசாங்கி
SA RI GU MA PA DHA NU SA
స రి గు మ ప ధ సు స
ச ரி கு ம ப த ஸு ச

IV. (V)
28. HARI KĀMBŌDHI
౨౮. హరికాంబోధి
౨౮. ஹரிகாம்போதி
SA RI GU MA PA DHI NI SA
స రి గు మ ప ధి ని స
ச ரி கு ம ப தி நி ச

V. (V)
29. DHĪRA ṢANKARĀBHARAṆA
౨౯. ధీరశంకరాభరణము
౨౯. தீரசங்கராபரணம்
SA RI GU MA PA DHI NU SA
స రి గు మ ప ధి సు స
ச ரி கு ம ப தி ஸு ச

VI. (V)
30. NĀGĀNANDINI
౩౦. నాగానందిని
౩౦. நாகாநந்தினி
SA RI GU MA PA DHU NU SA
స రి గు మ ప ధు సు స
ச ரி கு ம ப தி ஸு ச

1 2 3 4 5 6
శక్తరాగ్ శక్తరాగ్ శక్తరాగ్ శక్తరాగ్ శక్తరాగ్ శక్తరాగ్
అక్షరాగ్ అక్షరాగ్ అక్షరాగ్ అక్షరాగ్ అక్షరాగ్ అక్షరాగ్
కిన్నరాగ్ కిన్నరాగ్ కిన్నరాగ్ కిన్నరాగ్ కిన్నరాగ్ కిన్నరాగ్

ర.చ. ౫.అ. ౧.ధ.శు.ని.శు. ౨.ధ.శు.ని.కై. ౩.ధ.శు.ని.కా. ౪.ధ.చ.ని.కై. ౫.ధ.చ.ని.కా. ౬.ధ.మ.ని.కా.

FIRST 30 [illegible] F. NATURAL.

I ♮ GROUP.

Common to all. D ♭ E ♮ — Varying notes, A. B. 1 ♭ ♮ 2 ♭ ♮ 3 ♭ ♮ 4 ♮ ♯ 5 ♮ ♯ 6 ♯ ♯

I. (i)	1. KANAKĀNGI	SA RA GA MA PA DHA NA SA
II. (i)	2. RATNĀNGI	SA RA GA MA PA DHA NI SA
III. (i)	3. GĀNAMŪRTI	SA RA GA MA PA DHA NU SA
IV. (i)	4. VANASPATI	SA RA GA MA PA DHI NI SA
V. (i)	5. MĀNAVATI	SA RA GA MA PA DHI NU SA
VI. (i)	6. TĀNARŪPI	SA RA GA MA PA DHU NU SA

II ♮ GROUP.

Common to all. D ♭ E ♮ — Varying notes, A. B. 1 ♭ ♮ 2 ♭ ♮ 3 ♭ ♮ 4 ♮ ♯ 5 ♮ ♯ 6 ♯ ♯

I. (ii)	7. SĒNĀPATI	SA RA GI MA PA DHA NA SA
II. (ii)	8. HANUMA TŌḌI	SA RA GI MA PA DHA NI SA
III. (ii)	9. DHĒNUKA	SA RA GI MA PA DHA NU SA
IV. (ii)	10. NĀṬAKAPRIYA	SA RA GI MA PA DHI NI SA
V. (ii)	11. KŌKILAPRIYA	SA RA GI MA PA DHI NU SA
VI. (ii)	12. RŪPAVATI	SA RA GI MA PA DHU NU SA

III ♮ GROUP.

Common to all. D ♮ E ♮ — Varying notes, A. B. 1 ♭ ♮ 2 ♭ ♮ 3 ♭ ♮ 4 ♮ ♯ 5 ♮ ♯ 6 ♯ ♯

I. (iii)	13. GĀYA[illegible]	[illegible] MA PA DHA NA SA
II. (iii)	14. V[illegible]	[illegible] PA DHA NI SA
III. (iii)	15. [illegible]	[illegible] PA DHA NU SA
IV. (iii)	16. [illegible]	[illegible] PA DHI NI SA
V. (iii)	17. SŪL[illegible]ĀNTA	SA RA GU [illegible] PA DHI NU SA
VI. (iii)	18. HĀṬAKĀMBARI	SA RA GU MA PA DHU NU SA

IV ♮ GROUP.

Common to all. D ♮ E ♮ — Varying notes, A. B. 1 ♭ ♮ 2 ♭ ♮ 3 ♭ ♮ 4 ♮ ♯ 5 ♮ ♯ 6 ♯ ♯

I. (iv)	19. JHANKĀRADHVANI	SA RI GI MA PA DHA NA SA
II. (iv)	20. NAṬṬHA BHAIRAVI	SA RI GI MA PA DHA NI SA
III. (iv)	21. KĪRAVĀṆI	SA RI GI MA PA DHA NU SA
IV. (iv)	22. KHARAHARAPRIYA	SA RI GI MA PA DHI NI SA
V. (iv)	23. GAURĪMANŌHARI	SA RI GI MA PA DHI NU SA
VI. (iv)	24. VARUṆAPRIYA	SA RI GI MA PA DHU NU SA

V ♮ GROUP.

Common to all. D ♮ E ♮ — Varying notes, A. B. 1 ♭ ♮ 2 ♭ ♮ 3 ♭ ♮ 4 ♮ ♯ 5 ♮ ♯ 6 ♯ ♯

I. (v)	25. MĀRARANJANI	SA RI GU MA PA DHA NA SA
II. (v)	26. CHĀRUKĒṢI	SA RI GU MA PA DHA NI SA
III. (v)	27. SARASANGI	SA RI GU MA PA DHA NU SA
IV. (v)	28. HARI KĀMBŌDHI	SA RI GU MA PA DHI NI SA
V. (v)	29. DHĪRA ṢANKARĀBHARAṆA	SA RI GU MA PA DHI NU SA
VI. (v)	30. NĀGĀNANDINI	SA RI GU MA PA DHU NU SA

VI ♮ GROUP.

Common to all. D ♯ E ♯ — Varying notes, A. B. 1 ♭ ♮ 2 ♭ ♮ 3 ♭ ♮ 4 ♮ ♯ 5 ♮ ♯ 6 ♯ ♯

I. (vi)	31. YĀGAPRIYA	SA RU GU MA PA DHA NA SA
II. (vi)	32. RĀGAVARTHANI	SA RU GU MA PA DHA NI SA
III. (vi)	33. GĀNGĒYABHŪSHAṆI	SA RU GU MA PA DHA NU SA
IV. (vi)	34. VĀGADHĪṢVARI	SA RU GU MA PA DHI NI SA
V. (vi)	35. ṢŪLINI	SA RU GU MA PA DHI NU SA
VI. (vi)	36. CHALANĀṬA	SA RU GU MA PA DHU NU SA

KĀDINAVA; ṬĀDINAVA; PĀDIPANCHA; YADYASHṬA.

IV ♮ GROUP.

Common to all. Varying notes, A. B. D ♯ E

I. (iv)	19. JHANKĀRADHVANI	SA	RI	GI	MA	PA	DHA	NA	SA
II. (iv)	20. NAṬṬHA BHAIRAVI	SA	RI	GI	MA	PA	DHA	NI	SA
III. (iv)	21. KĪRAVĀṆI	SA	RI	GI	MA	PA	DHA	NU	SA
IV. (iv)	22. KHARAHARAPRIYA	SA	RI	GI	MA	PA	DHI	NI	SA
V. (iv)	23. GAURĪMANŌHARI	SA	RI	GI	MA	PA	DHI	NU	SA
VI. (iv)	24. VARUṆAPRIYA	SA	RI	GI	MA	PA	DHU	NU	SA

VI ♮ GROUP.

Common to all. Varying notes, A. B. D ♯ E

I. (vi)	31. YĀGAPRIYA	SA	RU	GU	MA	PA	DHA	NA	SA
II. (vi)	32. RĀGAVARTHANI	SA	RU	GU	MA	PA	DHA	NI	SA
III. (vi)	33. GĀNGĒYABHŪSHAṆI	SA	RU	GU	MA	PA	DHA	NU	SA
IV. (vi)	34. VĀGADHĪṢVARI	SA	RU	GU	MA	PA	DHI	NI	SA
V. (vi)	35. ṢŪLINI	SA	RU	GU	MA	PA	DHI	NU	SA
VI. (vi)	36. CHALANĀṬA	SA	RU	GU	MA	PA	DHU	NU	SA

KĀDINAVA; ṬĀDINAVA; PĀDIPANCHA; YĀDYASHṬA.

I. (ii)	7. SĒNĀPATI	SA RA GI MA PA DHA NA SA	
II. (ii)	8. HANUMA TŌḌI	SA RA GI MA PA DHA NI SA	
III. (ii)	9. DHĒNUKA	SA RA GI MA PA DHA NU SA	
IV. (ii)	10. NĀṬAKAPRIYA	SA RA GI MA PA DHI NI SA	
V. (ii)	11. KŌKILAPRIYA	SA RA GI MA PA DHI NU SA	
VI. (ii)	12. RŪPAVATI	SA RA GI MA PA DHU NU SA	

Common to all. Varying notes, 1
D ♭
E ♮

I. (iv)	19. JHANKĀRADHVANI	
II. (iv)	20. NĀTTHA BHAIRAVI	
III. (iv)	21. KĪRAVĀṆI	
IV. (iv)	22. KHARAHARAPRIYA	
V. (iv)	23. GAURĪMANŌHARI	
VI. (iv)	24. VARUṆAPRIYA	

Common to all. Varying notes, 1
D ♯
E ♮

THE LAST 36 MODES

WITH F. SHARP.

MELAKARTAS PRATI MADHYAMAM.

ప్రతిమధ్యమకడపటి 36 మేళకర్తలు.

பிரதி மத்தியமமடங்கிய கடைசி 36

மேளகர்த்தாக்கள்.

N. B.—This table may be pasted on a separate board and kept apart for ready reference.

I ♯ GROUP.

౭. చక్రము. — ௭. சக்கரம்.

I. (vii) — 37. SALAGA — ౩౭. సాలగము — ௩௭. சாலகம்

SA RA GA MU PA DHA NA SA
స ర గ ము ప ధ న స
ச ர க மு ப த ந ச

II. (vii) — 38. JALĀRṆAVA — ౩౮. జలార్ణవము — ௩௮. ஜலார்ணவம்

SA RA GA MU PA DHA NI SA
స ర గ ము ప ధ ని స
ச ர க மு ப த நி ச

III. (vii) — 39. JHĀLAVARĀḶI — ౩౯. ఝాలవరాళి — ௩௯. ஜாலவராளி

SA RA GA MU PA DHA NU SA
స ర గ ము ప ధ ను స
ச ர க மு ப த நு ச

IV. (vii) — 40. NAVANĪTA — ౪౦. నవనీత — ௪௦. நவநீதம்

SA RA GA MU PA DHI NI SA
స ర గ ము ప ధి ని స
ச ர க மு ப தி நி ச

V. (vii) — 41. PĀVANI — ౪౧. పావని — ௪௧. பாவனி

SA RA GA MU PA DHI NU SA
స ర గ ము ప ధి ను స
ச ர க மு ப தி நு ச

VI. (vii) — 42. RAGHUPRIYA — ౪౨. రఘుప్రియ — ௪௨. இரகுப்பிரியை

SA RA GA MU PA DHU NU SA
స ర గ ము ప ధు ను స
ச ர க மு ப து நு ச

Common to all. D ♭ E ♭♭ — Varying notes. A. ♭ B. ♭♭ — 1 ♭ ♭♭ — 2 ♭ ♭♭ — 3 ♭ ♭♭ — 4 ♭ ♭♭ — 5 ♭ ♭♭ — 6 ♭ ♭♭

రి.శు. గ.శు. ౧.ధ.శు. ని.శు. ౨.ధ.శు. ని.కై. ౩.ధ.శు. ని.కా. ౪.ధ.చ. ని.కై. ౫.ధ.చ. ని.కా. ౬.ధ.మ. ని.కా.

II ♯ GROUP.

౮. చక్రము. — ௮. சக்கரம்.

I. (viii) — 43. GAVĀMBHŌDHI — ౪౩. గవాంభోధి — ௪௩. கவாம்போதி

SA RA GI MU PA DHA NA SA
స ర గి ము ప ధ న స
ச ர கி மு ப த ந ச

II. (viii) — 44. BHAVAPRIYA — ౪౪. భవప్రియ — ௪௪. பவப்பிரியை

SA RA GI MU PA DHA NI SA
స ర గి ము ప ధ ని స
ச ர கி மு ப த நி ச

III. (viii) — 45. SUBHAPANTUVARĀḶI — ౪౫. శుభపంతువరాళి — ௪௫. சுபபந்துவராளி

SA RA GI MU PA DHA NU SA
స ర గి ము ప ధ ను స
ச ர கி மு ப த நு ச

IV. (viii) — 46. SHAḌVIDHA MĀRGIṆI — ౪౬. షడ్విధమార్గిణి — ௪௬. ஷட்விதமார்க்கிணி

SA RA GI MU PA DHI NI SA
స ర గి ము ప ధి ని స
ச ர கி மு ப தி நி ச

V. (viii) — 47. SUVARṆĀNGI — ౪౭. సువర్ణాంగి — ௪௭. சுவர்ணாங்கி

SA RA GI MU PA DHI NU SA
స ర గి ము ప ధి ను స
ச ர கி மு ப தி நு ச

VI. (viii) — 48. DIVYAMAṆI — ౪౮. దివ్యమణి — ௪௮. திவ்வியமணி

SA RA GI MU PA DHU NU SA
స ర గి ము ప ధు ను స
ச ர கி மு ப து நு ச

Common to all. D ♭ E ♭♭ — Varying notes. A. ♭ B. ♭♭ — 1 ♭ ♭♭ — 2 ♭ ♭♭ — 3 ♭ ♭♭ — 4 ♭ ♭♭ — 5 ♭ ♭♭ — 6 ♭ ♭♭

రి.శు. గ.సా. ౧.ధ.శు. ని.శు. ౨.ధ.శు. ని.కై. ౩.ధ.శు. ని.కా. ౪.ధ.చ. ని.కై. ౫.ధ.చ. ని.కా. ౬.ధ.మ. ని.కా.

AST 36 MODES - F. SHARP.

III ♯ GROUP.

I. (ix)	49. DHAVALĀMBARI	SA	RA	GU	MU	PA	DHA	NA	SA
II. (ix)	50. NĀMANĀRĀYAN	SA	RA	GU	MU	PA	DHA	NI	SA
III. (ix)	51. KĀMAVARDHANI	SA	RA	GU	MU	PA	DHA	NU	SA
IV. (ix)	52. RĀMAPRIYA	SA	RA	GU	MU	PA	DHI	NI	SA
V. (ix)	53. GAMANAŚRAMA	SA	RA	GU	MU	PA	DHI	NU	SA
VI. (ix)	54. VIŚVAMBHARI	SA	RA	GU	MU	PA	DHU	NU	SA

Varying notes, 1 2 3 4 5 6
A. ♭ ♭ ♮ ♮ ♮ ♮
B. ♭♭ ♭ ♮ ♮ ♮ ♮
Common to all. ♭ ♯ ♯
D ♯
E ♮

V ♯ GROUP.

I. (xi)	61. KĀNTĀMANI	SA	RI	GU	MU	PA	DHA	NA	SA
II. (xi)	62. RISHABHAPRIYA	SA	RI	GU	MU	PA	DHA	NI	SA
III. (xi)	63. LATĀNGI	SA	RI	GU	MU	PA	DHA	NU	SA
IV. (xi)	64. VĀCHASPATI	SA	RI	GU	MU	PA	DHI	NI	SA
V. (xi)	65. MĒCHAKALYĀNI	SA	RI	GU	MU	PA	DHI	NU	SA
VI. (xi)	66. CHITRĀMBARI	SA	RI	GU	MU	PA	DHU	NU	SA

Varying notes, 1 2 3 4 5 6
A. ♭ ♭ ♮ ♮ ♮ ♮
B. ♭♭ ♭ ♮ ♮ ♮ ♮
Common to all. ♭ ♯ ♯
D ♯
E ♮

IV ♯ GROUP.

I. (x)	55. SYĀMALĀNGI	SA	RI	GI	MU	PA	DHA	NA	SA
II. (x)	56. SHANMUKHAPRIYA	SA	RI	GI	MU	PA	DHA	NI	SA
III. (x)	57. SIMHĒNDRA MADHYAMA	SA	RI	GI	MU	PA	DHA	NU	SA
IV. (x)	58. HĒMAVATI	SA	RI	GI	MU	PA	DHI	NI	SA
V. (x)	59. DHARMAVATI	SA	RI	GI	MU	PA	DHI	NU	SA
VI. (x)	60. NĪTIMATI	SA	RI	GI	MU	PA	DHU	NU	SA

Varying notes, 1 2 3 4 5
A. ♭ ♭ ♮ ♮ ♮
B. ♭♭ ♭ ♮ ♮ ♮
Common to all. ♭ ♯ ♯
D ♯
E ♮

VI ♯ GROUP.

I. (xii)	67. SUCHARITRA	SA	RU	GU	MU	PA	DHA	NA	SA
II. (xii)	68. JYŌTISVARŪPINI	SA	RU	GU	MU	PA	DHA	NI	SA
III. (xii)	69. DHĀTUVARDHANI	SA	RU	GU	MU	PA	DHA	NU	SA
IV. (xii)	70. NĀSIKĀBHŪSHANI	SA	RU	GU	MU	PA	DHI	NI	SA
V. (xii)	71. KŌSALA	SA	RU	GU	MU	PA	DHI	NU	SA
VI. (xii)	72. RASIKAPRIYA	SA	RU	GU	MU	PA	DHU	NU	SA

Varying notes, 1 2 3 4 5 6
A. ♭ ♭ ♮ ♮ ♮ ♮
B. ♭♭ ♭ ♮ ♮ ♮ ♮
Common to all. ♭ ♯ ♯
D ♯
E ♮

KĀDINAVA; ṬĀDINAVA; PĀDIPANCHA; YĀDYASHṬA.

SUPPLEMENT. II.

స్వరజతులు. SVARAJATIS. சுரஜதிகள்.

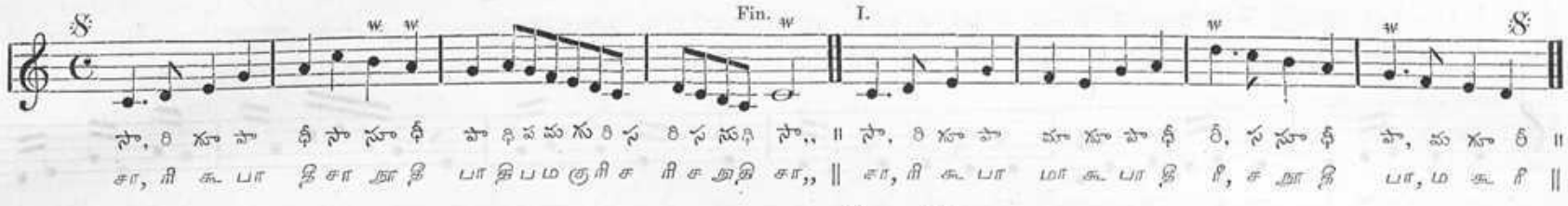
I. రాగము.—బిలహరి. తాళము.—ఆది. இராகம்.—பிலஹரி. தாளம்.—ஆதி.

MĒLA.—No. 29. ṢANKARĀBHARAṆA.
RĀGA.—BILAHARI.
TĀLA.—ĀDI. **4+2+2=8.** (Minims)

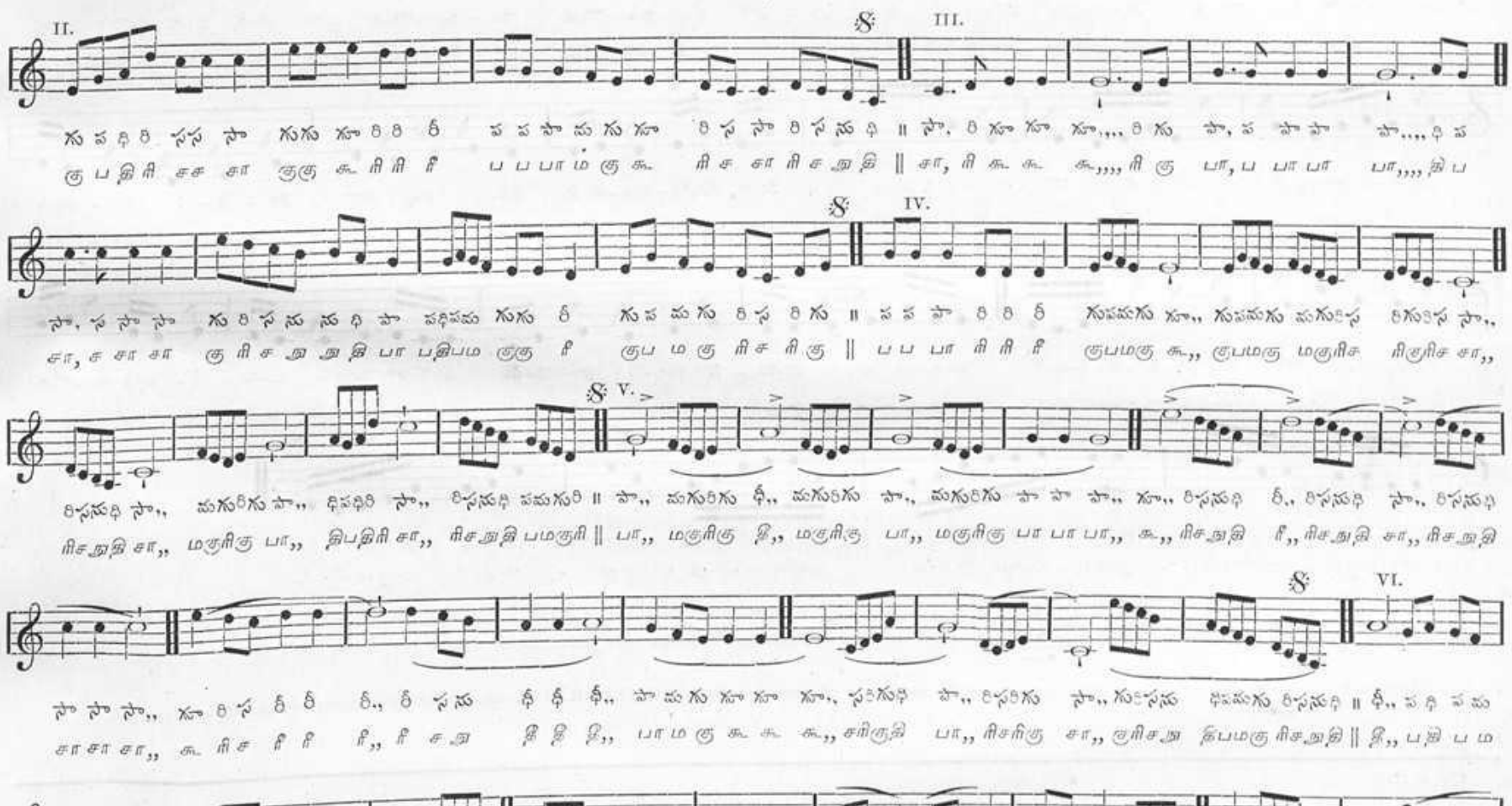
ĀRŌHAṆA. AVARŌHAṆA.

SA RI GU PA DHI SA. SA NU DHI PA MA GU RI SA.
స రి గు ప ధి స స ని ధ ప మ గు రి స.
ச ரி கு ப தி ச ச நு தி ப ம கு ரி ச.

Music by
Count by Minims.—Met. 𝅗𝅥 = 144.
Style of execution.—Allegro-Vivace.

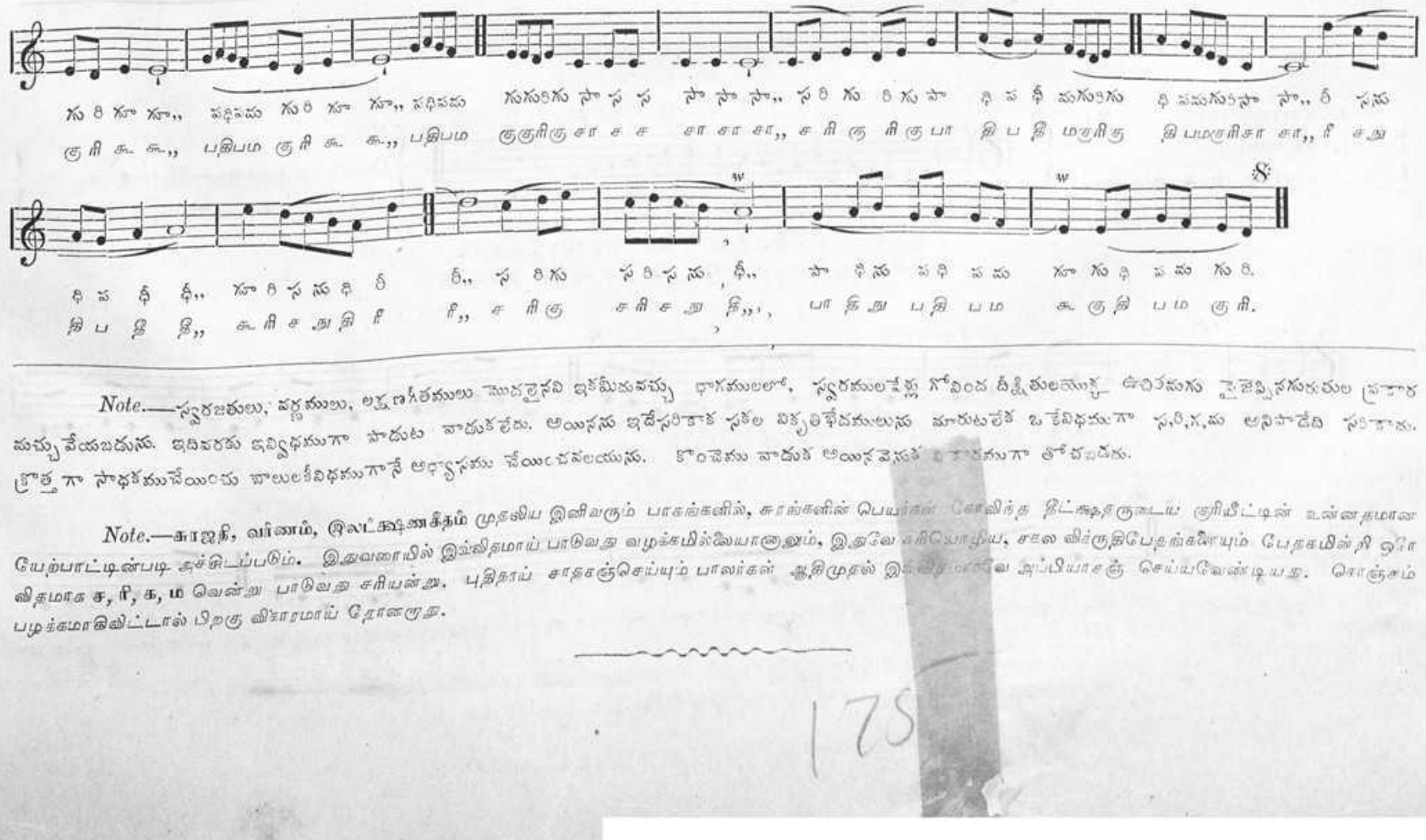


సా, రి గా పా ధీ సా సా ధీ పా ధి ప మ గు రి స రి స ని సా,, ॥ సా, రి గా పా మా గా పా ధీ రీ, స సా ధీ పా, మ గా రీ ॥
చా, రి కూ పా தీ చా నూ தி பా தி ப మ கు రి చ రి చ నూ தి చా,, ॥ చా, రి కూ పా మా కూ పా தி నీ, చ నూ தி పా, మ కూ రీ ॥



గు ప ధి రి స స సా గు గు గా రి రి రీ ప ప పా మ గు గా రి స సా రి స ని ధి ॥ సా, రి గా గా గా,,, రి గు పా, ప పా పా పా,,, ధి ప
కు ப தி రి చ చ చా కు కు கூ రి రి நீ ப ப பా ம కు கూ రి చ చా రి చ నూ தி ॥ చా, రి కూ కూ కూ,,, రి కు పా, ప పా పా పా,,, தி ప

సా, స సా సా గు రి స ని ధి పా ధ ప మ గు రీ గు ప మ గు రి స రి గు ॥ ప ప పా రి రి రీ గు ప మ గు గా,, గు ప మ గు మ గు రి స రి గు సా,,
చా, చ చా చా కు రి చ నూ நూ தி பా ப தి ప మ కు நீ చ రి చ నూ தி ॥ ப ப பா రి రి நீ కు ப మ కు కూ,, కు ప మ కు మ కు రి చ రి గు రి చ చా,,



రి స ని సా,, మ గు రి గు పా, ధి ప ధి రి సా,, రి స ని ధి ప మ గు రి ॥ పా,, మ గు రి గు ధీ,, మ గు రి గు పా,, మ గు రి గు పా పా పా పా,, గా,, రి స ని ధి రీ,, రి స ని ధి సా,, రి స ని ధి
నీ చ నూ தి చా,, మ కు రీ కు பా,, தி ప தி రి చా,, రి చ నూ தி ప మ కు రి ॥ பా,, మ కు రీ కు தీ,, మ కు రీ కు பా,, మ కు రీ కు பా பా பా பా,, కూ,, రి చ నూ தி నీ,, రి చ నూ தி చా,, రి చ నూ தி

సా సా సా,, గా రి స రీ రీ రీ,, రీ స ని ధీ ధీ ధీ,, పా మ గు గా గా గా,, స రి గు ని,, రి స ని ధి పా,, రి స రి గు సా,, గు రి స ని ధి ప మ గు రి స ని ధి ॥ ధీ,, ప ధి ప మ
చా చా చా,, కూ రి చ నీ నీ నీ,, నీ చ నూ தీ தీ தీ,, பా మ కు కూ కూ కూ,, చ రి కు రి కు பా,, రి చ రి కు చా,, కు రి చ నూ தி ప మ కు రి చ నూ தి ॥ தీ,, ప தி ప మ

గు రి గా గా,, ప ధి ప మ గు రి గా గా,, ప ధి ప మ గు మ గు రి గు సా స స సా సా సా,, స రి గు రి గు పా ధి ప ధీ మ గు రి గు ధి ప మ గు రి సా సా,, రీ స ని సు
కు రి కూ కూ,, ప தి ప మ కు రి కూ కూ,, ప தి ప మ కు కు రి కు చా చ చ చా చా చా,, చ రి కు రి కు பా தி ప தி మ కు రి కు தி ప మ కు రి చా చా,, నీ చ నూ

ధి ప ధీ ధీ,, గా రి స ని ధి రీ రీ,, స రి గు స రి స ని,, ధీ,, పా ధి ని ప ధి ప మ గా గు ధి ప మ గు రి.
தி ப தீ தீ,, கூ రి చ నూ தி நீ நீ,, చ రి కు చ రి చ నూ தி,,, பా தி நூ ப தி ப మ கూ కు தி ప మ కు రి.

Note.—స్వరజతులు, వర్ణములు, లక్షణగీతములు మొదలైనవి ఇకమీదవచ్చు భాగములలో, స్వరములకేట్లు గోవింద దీక్షితులయొక్క ఉచితమను సైజెప్పినసరుకుల ప్రకార మచ్చువేయబడును. ఇదివరకు ఇవ్విధముగా పాడుట వాడుకలేదు. అయినను ఇదేసరికాక సకల విక్రుతిభేదములును మారుటలేక ఒకేవిధముగా స,రి,గ,మ అనిపాడేది సరికాను. క్రొత్తగా సాధకముచేయించు పాలుకీవిధముగానే అభ్యసము చేయించవలయును. కొంచెము వాడుక అయినవెనుక ఇదికూడ తోచబడును.

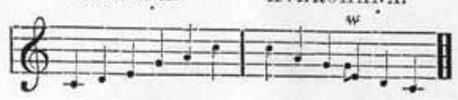
Note.—సూజతి, వర్ణం, లక్షణగీతం முதலிய இனிவரும் பாகங்களில், சுரங்களின் பெயர்கள் கோவிந்த தீக்ஷிதருடைய குரியீட்டின் உண்மையான యேற்பாட்டின்படி தச்சிடப்படும். இதువரையில் இవ్విதమాయ్ పాడువత వழக్கమిల్లైయాతలుమ్, இదువే சரியொழுங்க, சகல விக்ருதிபேதங்களையும் பேதமின்றி ஒரே విధమాగ స, రి, గ, మ వెన్ను పాడువత சரியன்று. புதிதாய் சாதகஞ்செய்யும் பాలర్கள் ஆదిமுதல் இவ్విధమాగనే அப்பியாசஞ் செய்யவேண்டியது. கொஞ்சம் పழక్కమాகివిட్టాల్ பிறகு விகாரமாய் தோனாது.

175

II. రాగము.—మోహన. తాళము.—ఆది. இராகம்.—மோகனம். தாளம்.—ஆதி.

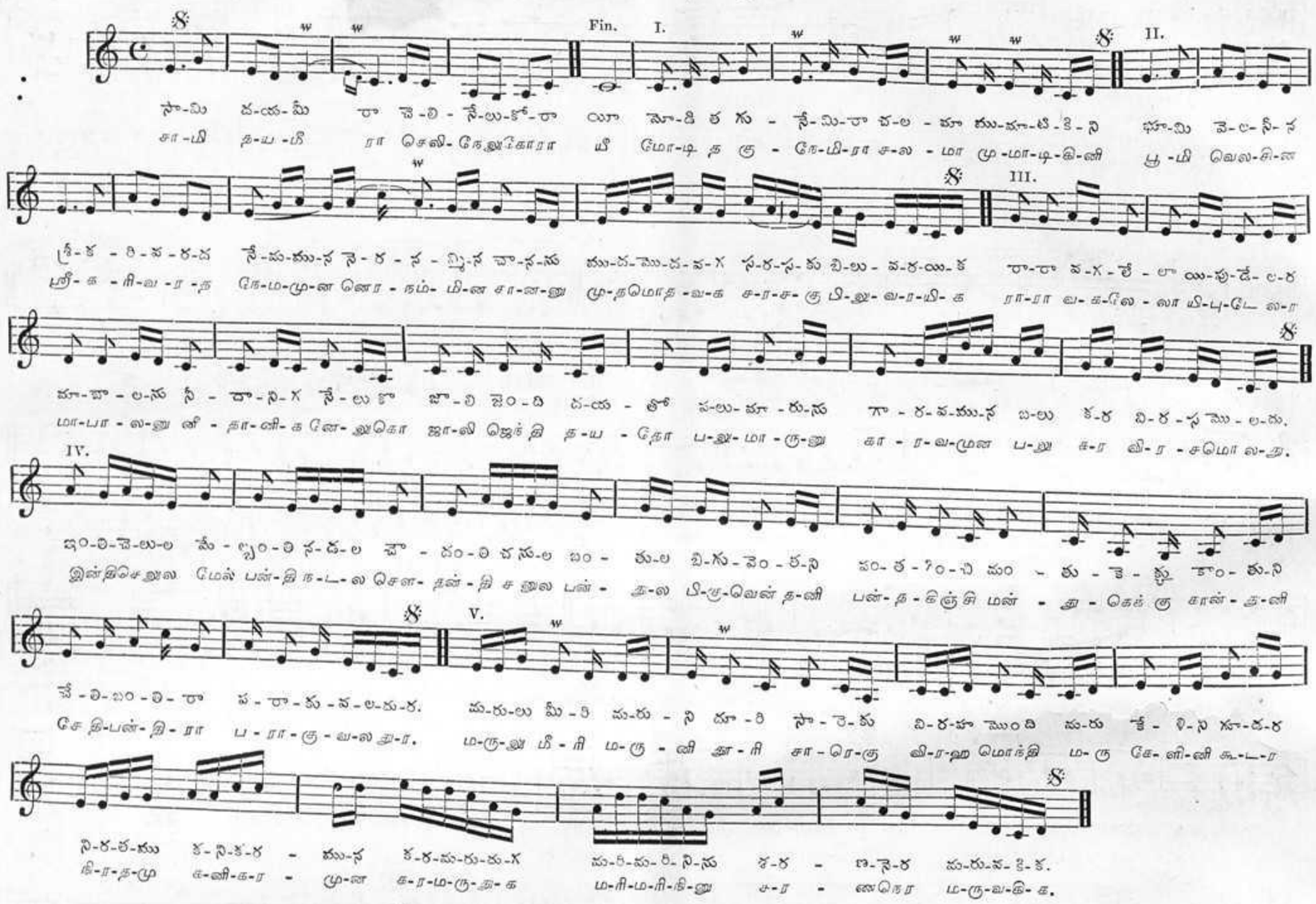
MĒḶA.—HARIKĀMBŌDHI. (No. 28.)
RĀGA.—MŌHANA. (*PENTATONIC.*)
TĀḶA.—ĀDI. (**4+2+2=8** Crotchets.)

ĀRŌHANA. AVARŌHANA.



SA RI GU PA DHI SA. SA DHI PA GU RI SA.
స రి గు ప ధి స. స ధి ప గు రి స.
ச ரி கு ப தி ச. ச தி ப கு ரி ச.

Music by
Count by crotchets.—Met. ♩ = 144.
Style of execution.—Allegro vivace.

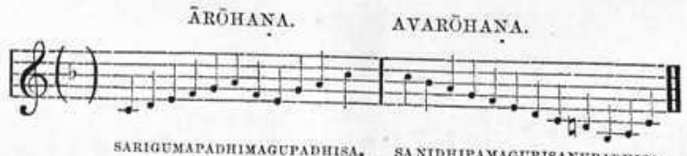


N. B.—In executing the grace note care must be taken to avoid the F which can never appear in the Pentatonic scale, and the symbol must be taken to be equivalent to more or less. The same principle applies to all ornamentations in VARJA RĀGAS, where particular notes are omitted.

III. రాగము.—కాంబోధి. తాళము.—రూపకము. இராகம்.—காம்போதி. தாளம்.—ரூபகம்.

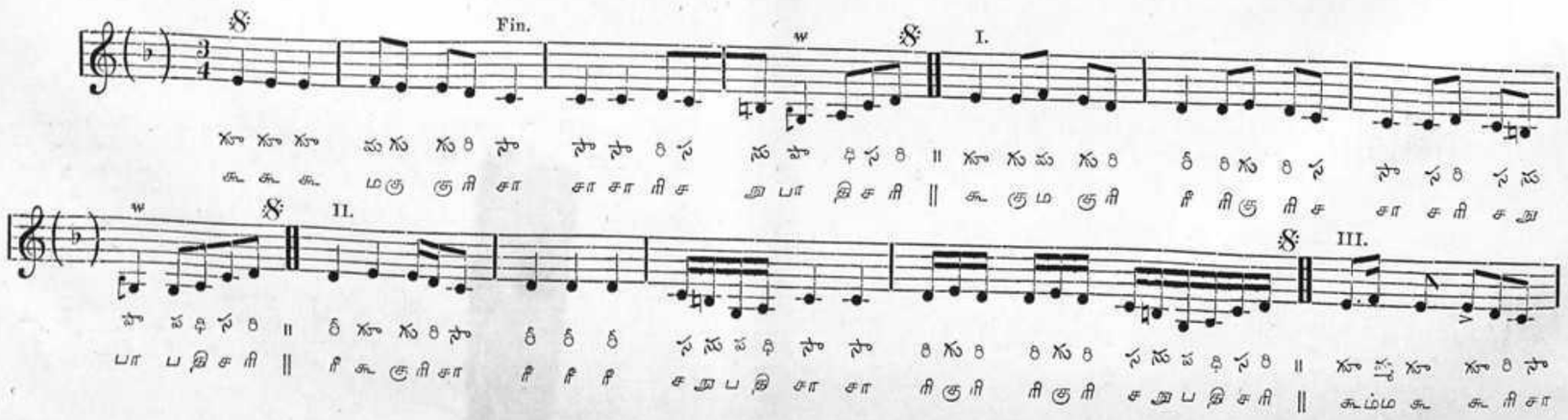
MĒḶA.—HARIKĀMBŌDHI. (No. 28.)
RĀGA.—KĀMBŌDHI.
TĀḶA.—RŪPAKA. (**2+4=6** Quavers.)

ĀRŌHANA. AVARŌHANA.

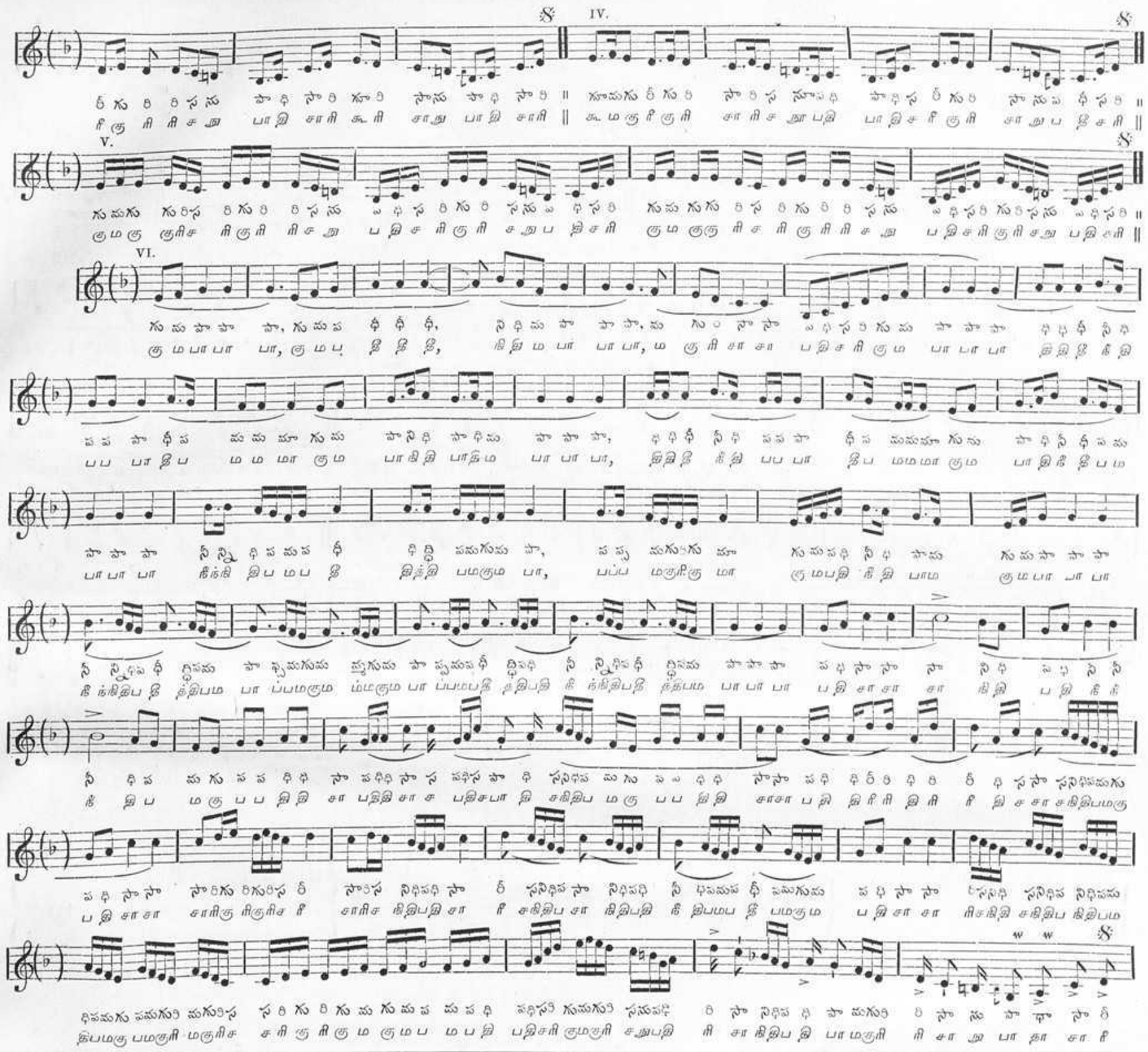


SARIGUMAPADHIMAGUPADHISA. SANIDHIPAMAGURISANUPADHISA.
స రి గు మ ప ధి మ గు ప ధి స. స ని ధి ప మ గు రి స ను ప ధి స.
ச ரி கு ம ப தி ம கு ப தி ச. ச நி தி ப ம கு ரி ச நு ப தி ச.

Music by
Count by quavers.—Met. ♪ = 100.
Style of execution.—Andante-Dolce.



KĀMBŌDHI SVARAJATI—*(Continued.)* కాంబోధి స్వరజతి—(చేరిక.) காம்போதி சுரஜதி—(தொடர்ச்சி.)



Note.—కాంబోధి రాగములో కైకసి, కాకలి ఈరెండు నిషాదములు అదుగదుపుకు మారివచ్చునప్పుడు, ఈరెంటిని భేదములేక ని, అనిన్యాయము, ని, ను అనిన్యాయుట ఎంతో అనుకూలము. పాడేటప్పుడున్న ఆదే విధముగానే అభ్యాసము చేయుట ఉత్తమము.

Note.—காம்போதி இராகத்தில் கைசிகி, காகலி இந்த இரண்டு நிஷாதமும் அடிக்கடி மாறி வரும்போது, இரண்டையும் பெதகமின்றி நி, யென்றெழுதாமல், நி, நு யென்றெழுதுவது யெவ்வளவு அனுகூலம். பாடும்போதும் அப்படியே சாதகப்படுத்துவது உத்தமம்.

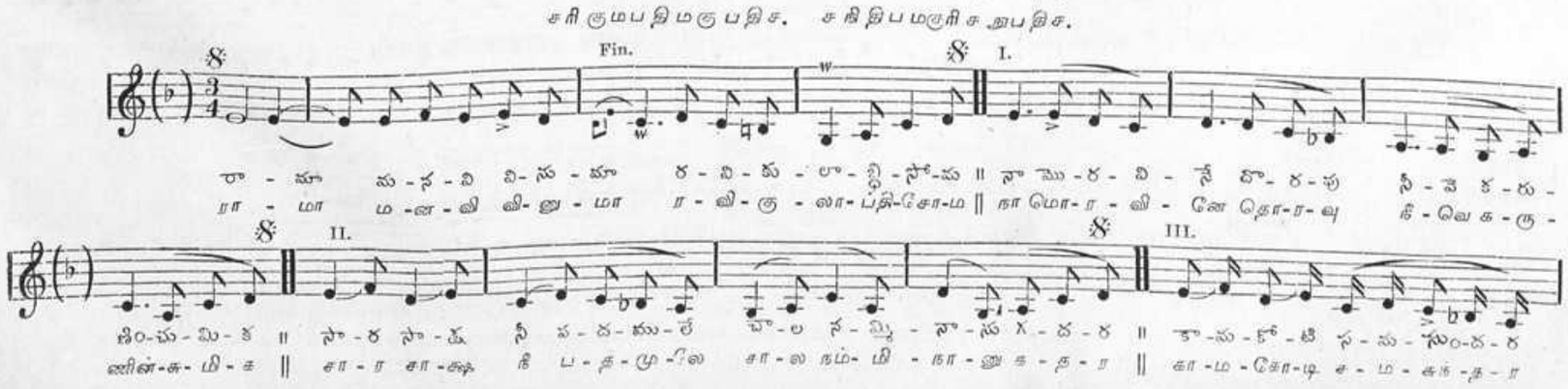
IV. రాగము.—కాంబోధి. తాళము.—రూపకము. இராகம்.—காம்போதி. தாளம்.—ரூபகம்.

MĒḶA.—HARIKĀMBŌDHI. (No. 28.)
RĀGA.—KĀMBŌDHI.
TĀḶA.—RŪPAKA. (2+4=6 Quavers.)

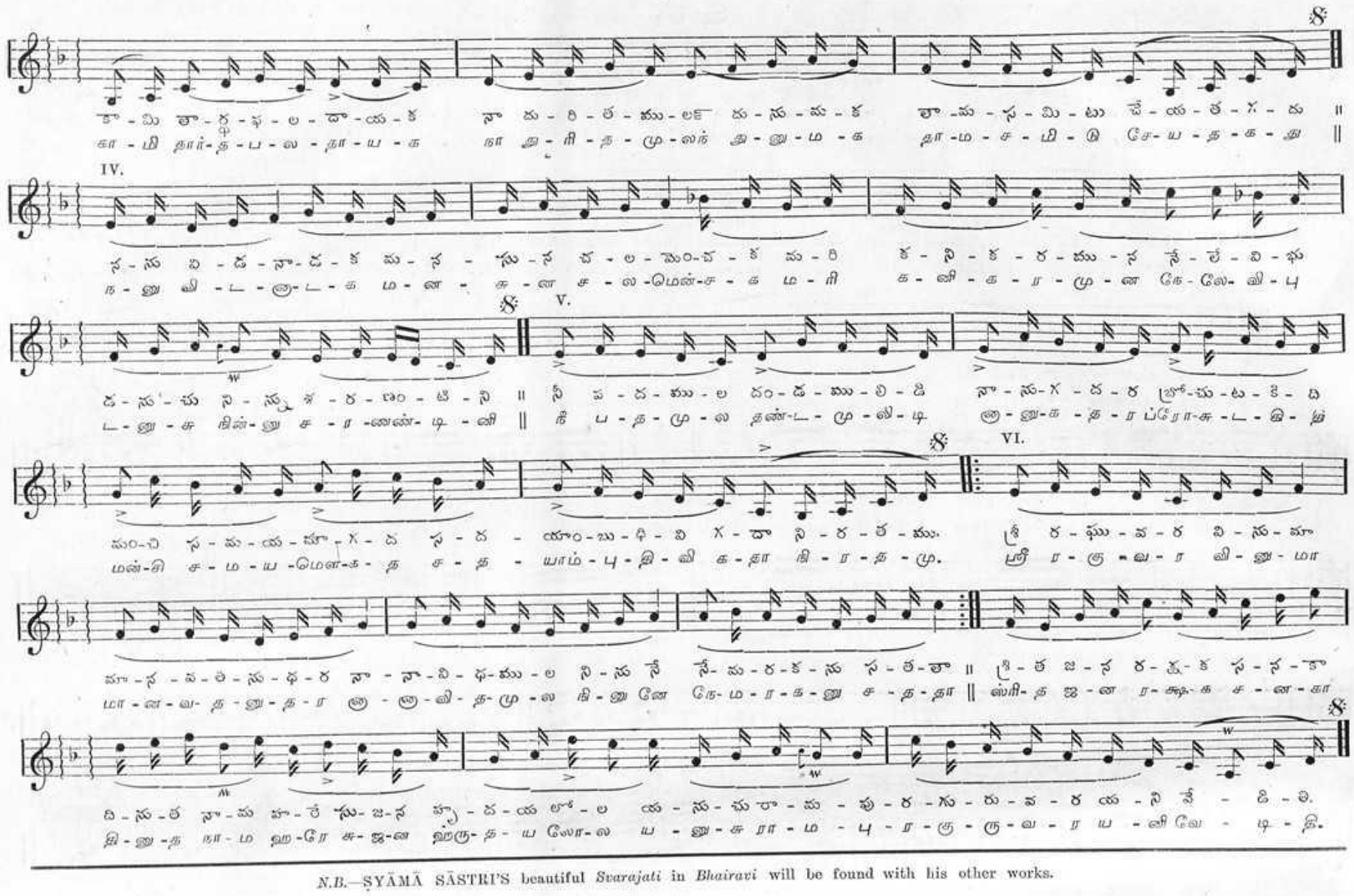
ĀRŌHANA. AVARŌHANA.

SARIGUMAPADHIMAGUPADHISA. SANIDHIPAMAGURISANUPADHISA.
సరిగుమపధిమగుపధిస. సనిధిపమగురిసనుపధిస.
சரிகுமபதிமகுபதிச. சநிதிபமகுரிசநுபதிச.

Music & words by KRISTNASWAMI BHAGAVAT.
Count by quavers.—Met. ♪ = 100.
Style of execution.—Andante-Dolce.



KĀMBŌDHI SVARAJATI—(*Continued.*) కాంబోధి స్వరజతి—(చేరిక.) காம்போதி சுரஜதி (தொடர்ச்சி.)

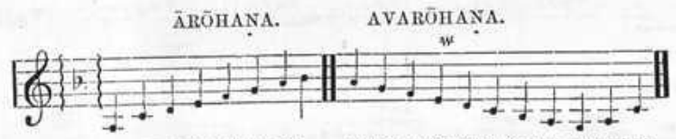


N.B.—ŚYĀMĀ ŚĀSTRI'S beautiful *Svarajati* in *Bhairavi* will be found with his other works.

V. రాగము.—జంజూటి. తాళము.—ఆది. இராகம்.—சென்ஜுடி. தாளம்.—ஆதி.

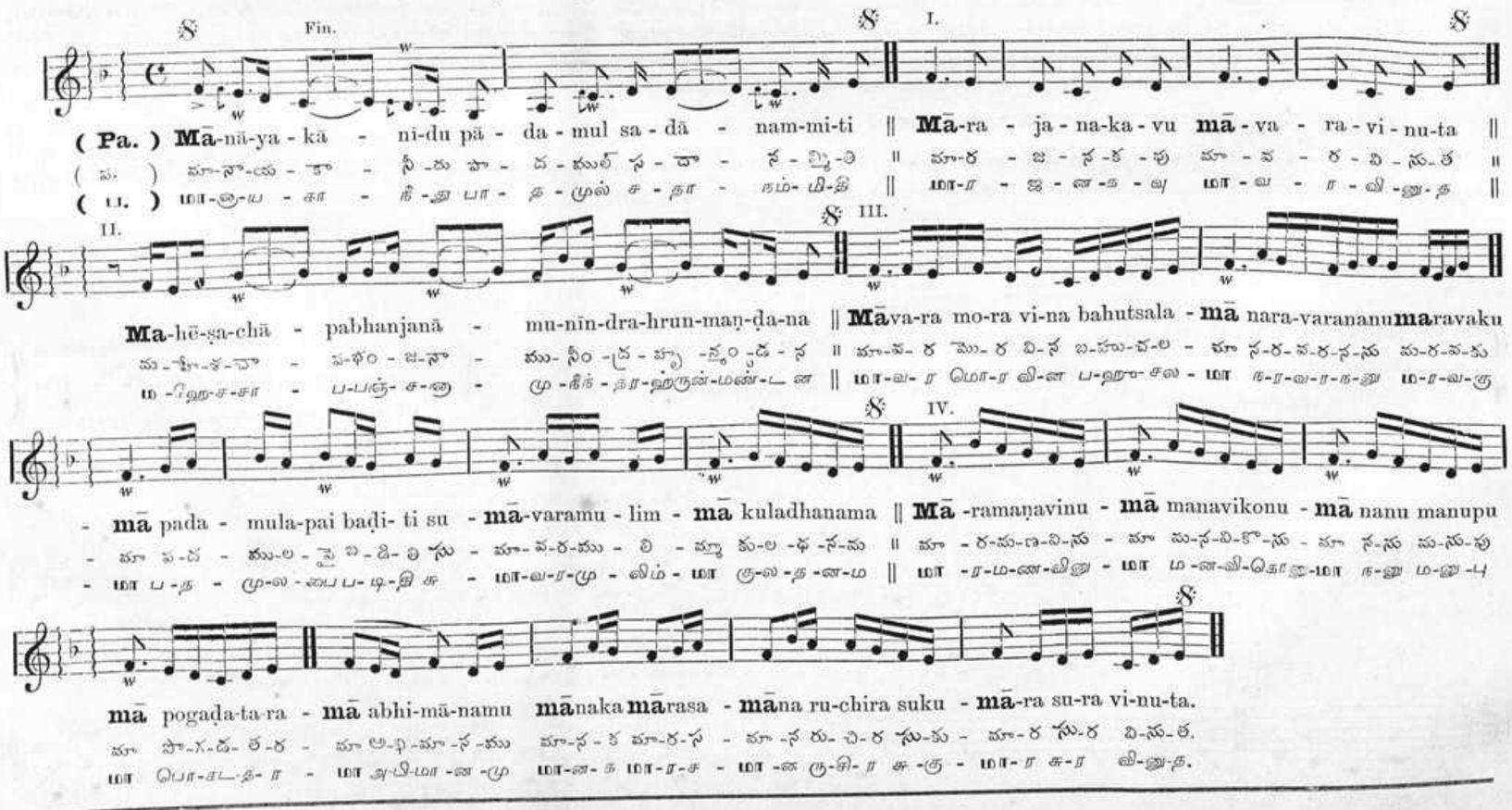
MĒḶA.—HARIKĀMBŌDHI. (No. 28.)
RĀGA.—JANJŪṬI.
TĀḶA.—ĀDI. (**4**+**2**+**2**=**8** Crotchets.)

ĀRŌHAṆA. AVARŌHAṆA.



DHI SA RI GU MA PA DHI NI. DHI PA MA GU RI SA NI DHI PA DHI SA.
ధి స రి గు మ ప ధి ని. ధి ప మ గు రి స ని ధి ప ధి స.
இ ச ரி கு ம ப இ நி. இ ப ம கு ரி ச நி இ ப இ ச.

Music & words * by
Count by crotchets.—Met. ♩ = 144.
Style of execution.—Marcato.



(**Pa.**) **Mā**-nā-ya-kā - nī-du pā - da-mul sa-dā - nam-mi-ti || **Mā**-ra - ja-na-ka-vu **mā** - va - ra-vi-nu-ta ||
(ప.) మా-నా-య-కా - నీ-దు పా - ద-ములె స-దా - న-మ్మి-తి || మా-ర - జ-న-క-వు మా - వ - ర-వి-ను-త ||
(ப.) மா-ன-ய-கா - நீ-து பா - த-முல் ச-தா - நம்-மி-தி || மா-ர - ஜ-ன-க-வு மா - வ - ர-வி-னு-த ||

Ma-hē-ṣa-chā - pabhanjanā - mu-nīn-dra-hrun-maṇ-ḍa-na || **Mā**va-ra mo-ra vi-na bahutsala - **mā** nara-varananu**ma**ravaku
మ-హే-శ-చా - ప-భం-జ-నా - ము-నీం-ద్ర-హృ-న్మం-డ-న || మా-వ-ర మొ-ర వి-న బ-హు-చ-ల - మా న-ర-వ-ర-న-ను మ-ర-వ-కు
ம-ஹே-ச-சா - ப-பஞ்-ச-ன - மு-நீந்-த்ர-ஹ்ருன்-மண்-ட-ன || மா-வ-ர மொ-ர வி-ன ப-ஹு-ச-ல - மா ந-ர-வ-ர-ன-னு ம-ர-வ-கு

- **mā** pada - mula-pai baḍi- ti su - **mā**-varamu - lim - **mā** kuladhanama || **Mā** -ramaṇavinu - **mā** manavikonu - **mā** nanu manupu
- మా ప-ద - ము-ల-పై బ-డి- తి సు - మా-వ-ర-ము - లి - మ్మా కు-ల -ధ-న-మ || మా - ర-మ-ణ-వి-ను - మా మ-న-వి-కో-ను - మా న-ను మ-ను-పు
- மா ப-த - மு-ல-பை ப-டி-தி சு - மா-வ-ர-மு - லிம் - மா கு-ல -த-ன-ம || மா -ர-ம-ண-வி-னு - மா ம -ன-வி-கொ-னு - மா ந-னு ம-னு-பு

mā pogaḍa-ta-ra - **mā** abhi-mā-namu **mā**naka**mā**rasa - **mā**na ru-chira suku - **mā**-ra su-ra vi-nu-ta.
మా పొ-గ-డ- త-ర - మా అ-భి-మా -న-ము మా-న-క మా-ర-స - మా -న రు- చి-ర సు-కు - మా-ర సు-ర వి-ను-త.
மா பொ-க-ட-த-ர - மா அ-பி-மா -ன-மு மா-ன-க மா-ர-ச - மா -ன ரு-சி-ர சு-கு - மா-ர சு-ர வி-னு-த.

* Words rearranged by Kristnaswami Bhagavat.

SUPPLEMENT III.

తానవర్ణములు. TĀNA VARṆAS. தானவர்ணங்கள்.

MĒḶA—29. DHĪRAṢANKARĀBHA-RĀGA—Do. SAMPŪRṆA. [RAṆA.
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

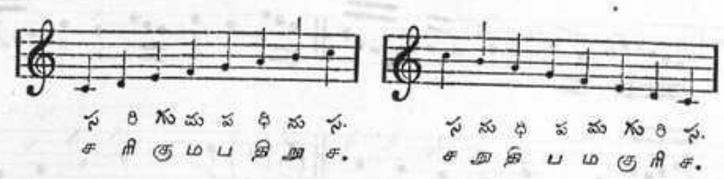
I. SĀMI NINNĒ.

సామి నిన్నే

சாமி நின்னே.

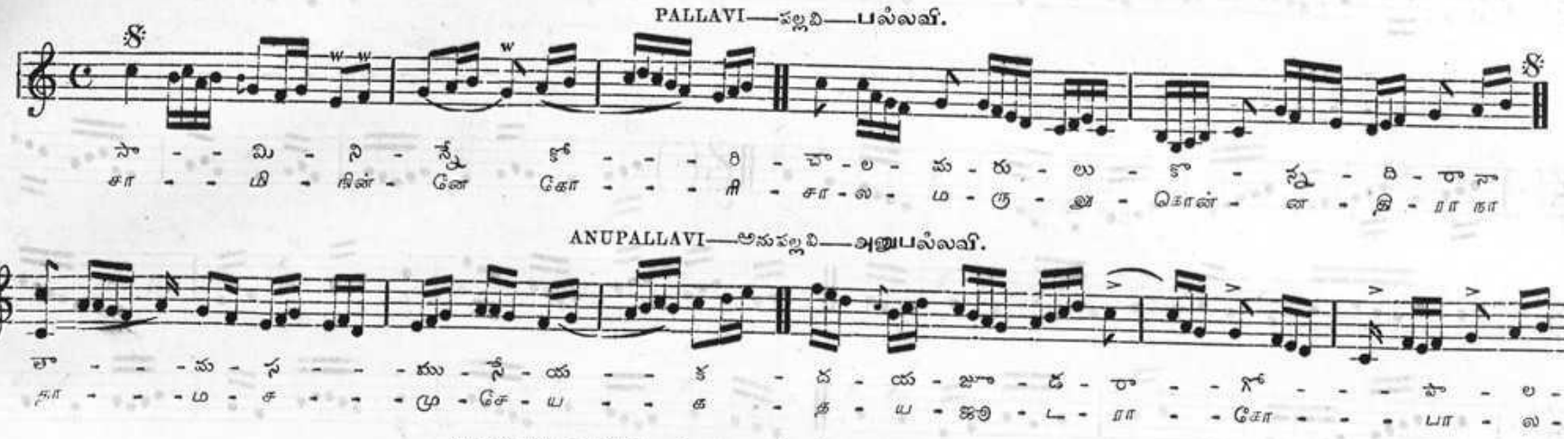
Music and words by **Vīna Kuppayya.**
Count by crotchets—Met. ♩ = 100.
Style of execution—Vivace.

మేళము—ధీరశంకరాభరణం.
రాగము—Do. సంపూర్ణము.
తాళము—ఆది.



மேளம்—29-தீரசங்கராபரணம்.
இராகம்—ஷ. சம்பூரணம்.
தாளம்—ஆதி.

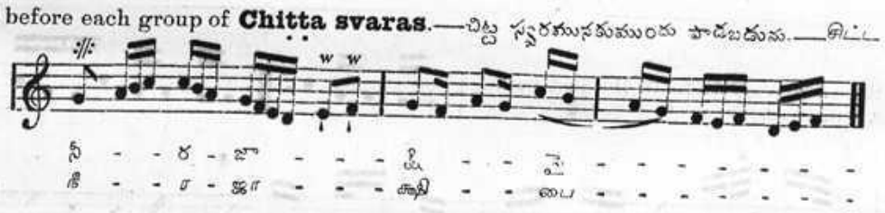
PALLAVI—పల్లవి—பல்லவி.



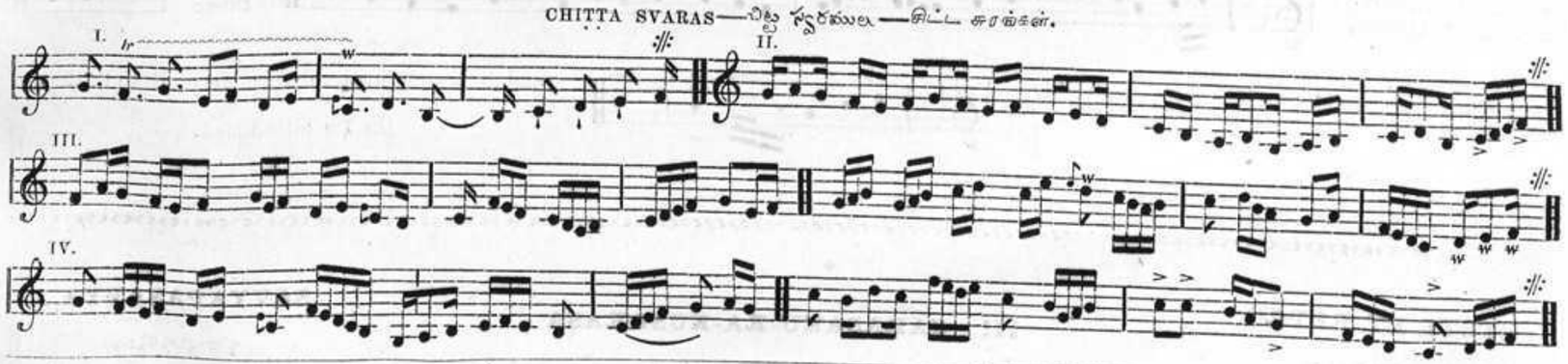
ANUPALLAVI—అనుపల్లవి—அனுபல்லவி.

MUKTĀYI SVARAS—ముక్తాయి స్వరములు—முத்தாயி சுரங்கள்.

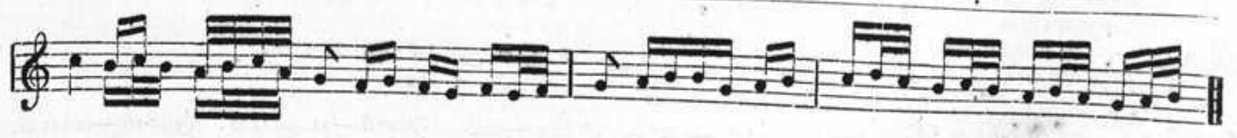
CHORUS repeated before each group of **Chitta svaras**.—చిట్ట స్వరములకుముందు పాడబడును.—சிட்ட சுரங்களுக்குமுன் பாடப்படும்.



CHITTA SVARAS—చిట్ట స్వరముల—சிட்ட சுரங்கள்.



When the first part of the PALLAVI at 𝄋 is repeated, it is sung with variations *ad libitum*; e.g.,



MĒLA—HARIKĀMBŌDHI. (No. 28.)
RĀGA—KĀMBŌDHI.
TĀLA—ĀDI. (**4+2+2=8** Crotchets.)

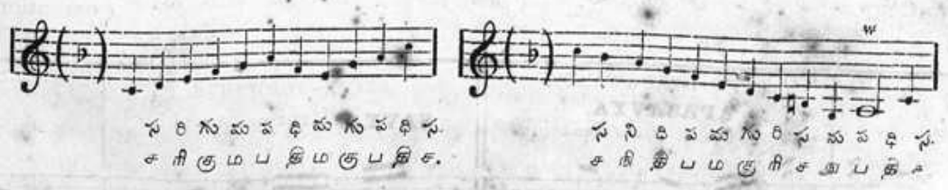
II. TARUNI NINNUBĀSI.

తరుణి నిన్నుబాసి.

தருணி நின்னு பாசி.

Music & words by *Fiddler* **Ponnusawmy.**
Count by crotchets—Met. ♩ = 100.
Style of execution—Dolcissimo.

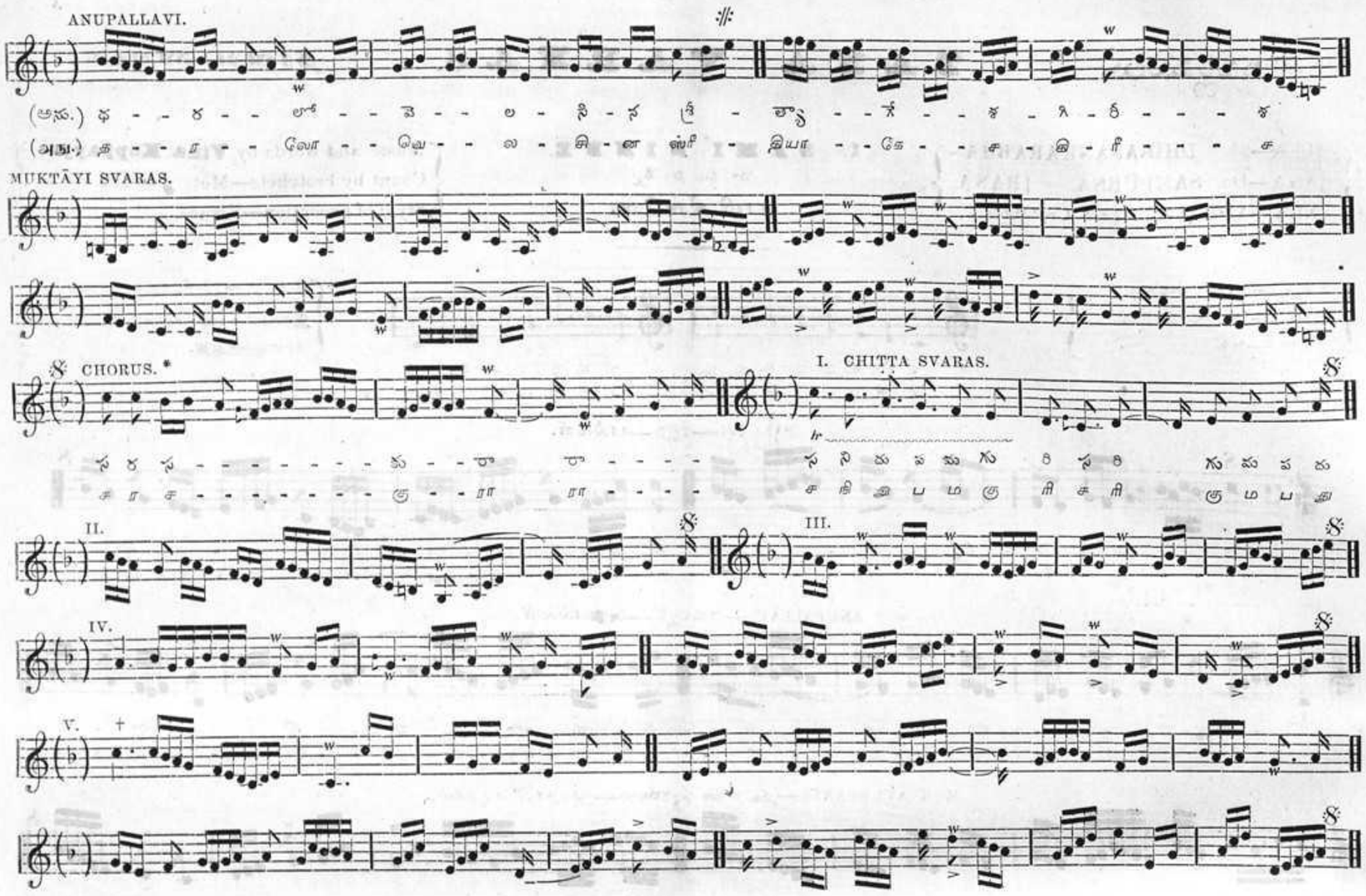
మేళము—హరికాంబోధి.
రాగము—కాంబోధి.
తాళము—ఆది.



மேளம்—ஹரிகாம்போதி.
இராகம்—காம்போதி.
தாளம்—ஆதி.

PALLAVI.

KĀMBŌDHI VARṆA—*(Continued.)* కాంబోధి వర్ణము—(చేరిక.) காம்போதி வர்ணம்—(தொடர்ச்சி.)



://: This strain is often repeated with a few variations in the last bar, as follows, before taking up that shown in the text.

* THE CHORUS IS VARIED OCCASIONALLY AS FOLLOWS:

† Sung also thus:

N. B.—The RĀGA KĀMBŌDHI invariably ends thus,

and it is only in the descent from B to G that the ♮ is introduced.

RECTE ET RETRO.

READING BACKWARDS AND FORWARDS THE SAME, BOTH MUSIC AND WORDS.

III. SARASAKU-RĀ-KUSARASA.

స ర స కు - రా - కు స ర స.

చ ర చ కు - రా - కు చ ర చ.

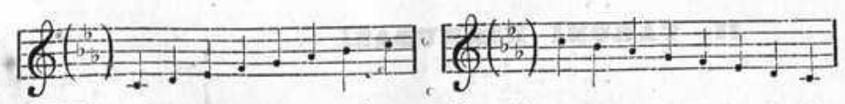
SAVYĀPASAVYA.

సవ్యాపసవ్యము.

சவ்யாபசவ்யம்.

మేళము—నవరోజ్‌రవి. రాగము—భైరవి. తాళము—ఆది. மேளம்—நடபைரவி. ராகம்—பைரவி. தாளம்—ஆதி.

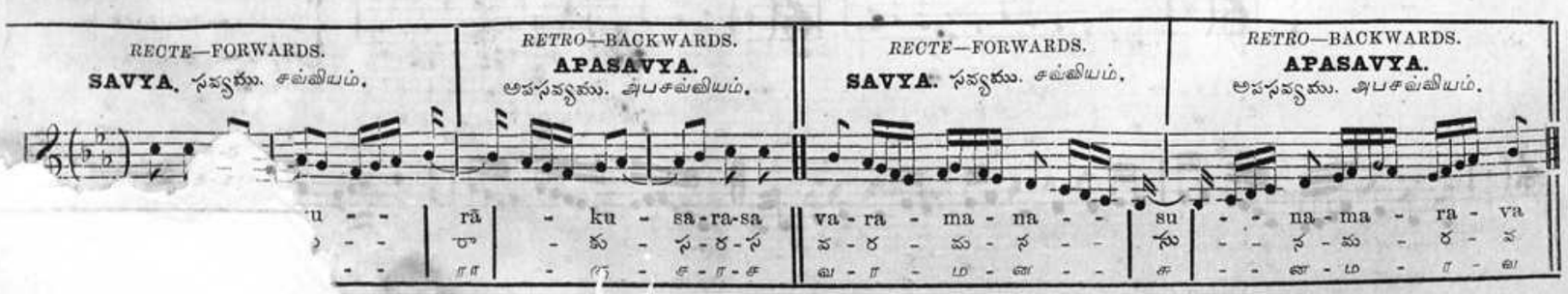
MELA—20. NAṬA BHAIRAVI.
RĀGA—Do. SAMPŪRṆA.
TĀLA—ĀDI. 4+2+2=8 [Crotchets.



Music & words by **Venkataramana Bhagavat & Vina Kuppayya.**

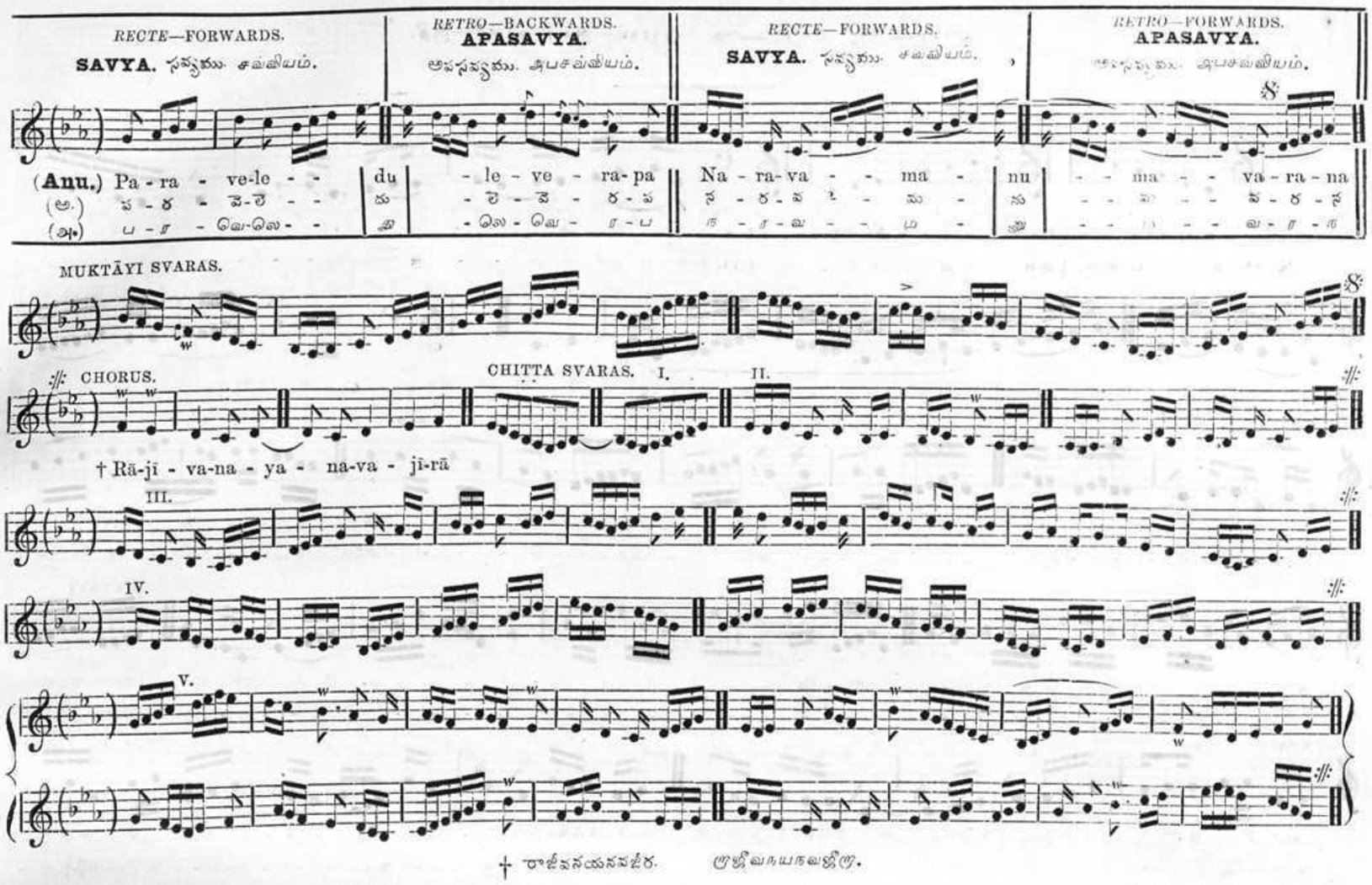
Count by quavers. Met. ♪=144.

Style of execution. Dolce.



BHAIRAVI VARṆA—*(Continued.)* భైరవి వర్ణము—(చేర) பைரவி வர்ணம்—(தொடர்ச்சி.)

RECTE ET RETRO.—(SAVYĀPASAVYA.) సవ్యాపసవ్యము. சவ்வியாபசவ்வியம்.



The peculiarity of the above composition consists in the fact, that both the music and the words read backwards and forwards the same, (*IMITATIO CANCRIZANS* or *Retrograde Imitation*) as in the following ingenious devices :—

Sanscrit.

1. VĀ-RA-ṆĀ-GA-GA-BHĪ-RĀ-SĀ
SĀ-RĀ-BHĪ-GA-GA-ṆĀ-RA-VĀ
KĀ-RI-TĀ-RI-VA-DHĀ-SĒ-NĀ
NĀ-SĒ-DHĀ-VA-RI-TĀ-RI-KĀ.

2. BHŌ-JA-RĀ-JA-MA-HĀ-DĒ-VA
KĀ-LI-DĀ-SA-MA-ṆŌ-HA-RĀ
RA-HA-ṆŌ-MA-SA-DĀ-LI-KĀ
VA-DĒ-HĀ-MA-JA-RĀ-JA-BHŌ.

Latin.

An exile sighing for his country.

ROMA TIBI SUBITO MOTIBUS IBIT AMOR.

Cry of the Evil spirits.

IN GIRUM IMUS NOCTU ECCE UT CONSUMIMUR IGNI.

WORDS FORMING AN HEXAMETER, WHEN READ FORWARDS, BUT A PENTAMETER WITH THE opposite MEANING, WHEN READ BACKWARDS.

Hexameter, Forwards.

SACRUM PINGUE DABO NON MACRUM SACRIFICABO.

Pentameter, Backwards.

SACRIFICABO MACRUM NON DABO PINGUE SACRUM.

Translation.

A sacrifice I'll give { fat not lean. } Hexameter.
{ lean not fat. } Pentameter.

English.

The first Man introducing himself to the first Woman.

Latin.—EVA, AVE!

English.—MADAM, I'M ADAM!

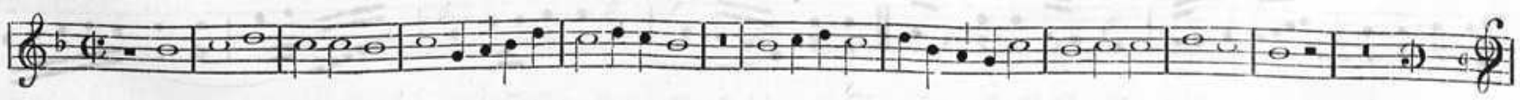
Sigh of the Penitent Sinner.

EVIL DID I DWEL [L & L] LEWD I DID LIVE.

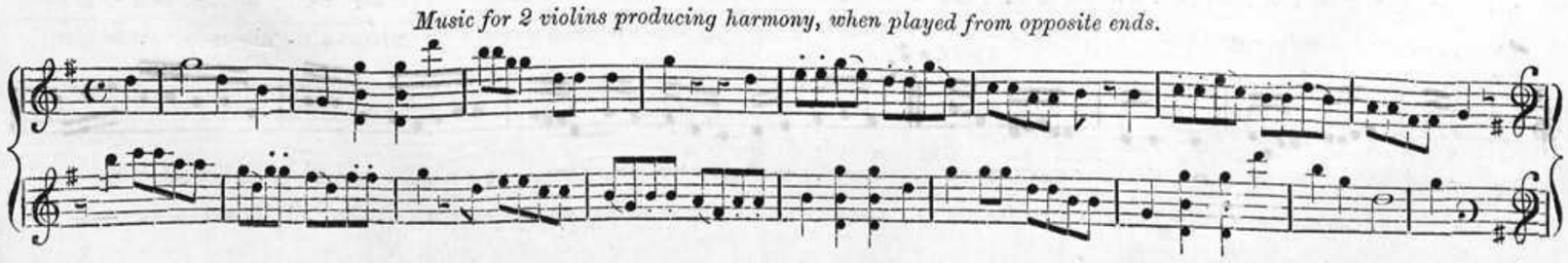
There are innumerable instances of this kind in Tamil and other Vernaculars ;—some of them, first class master-pieces in their way ;—but it would be quite out of place to insert any of them here.

EUROPEAN MUSIC.

Music reading forwards and backwards the same, and also liable to be sung in Counterpoint.



Music for 2 violins producing harmony, when played from opposite ends.



MĒḶA—29. DHĪRAṢANKARĀBHA-[RAṆA.
RĀGA—ĀRABHI.
TĀḶA—ĀDI. (4+2+2=8 Crotchets.)

IV. SARASIJANĀBHA.

స ర సి జ నా భ.

ச ர சி ஜ நா ப.

Music by **Subbaraya Sastri.**
Words by **Venkataramana Bhagavat.**
Count by crotchets—Met. ♩ = 144.
Style of execution. Vivace.

రాగము—ఆరభి. తాళము—ఆది. இராகம்—ஆரபி. தாளம்—ஆதி.

ACADEMY OF THE DIVINE ART.

A SERIES OF

PSEUDO-DRAMATIC

MUSICAL DISPUTATIONS,

IN 72 DIVISIONS,

Discussing in the form of a diverting and entertaining Dialogue all the debatable and doubtful points connected with the Divine Art, as cultivated in the East as well as in the West;

but more especially devoted to the detailed analysis and clear exposition of the DRAVIDIAN scheme of

MĒLAS AND RĀGAS;

(viz., the 72 Parent Modes and the 1001 Derivative Melody-moulds)

BY

A. M. Chinnaswami Mudaliyar, M. A.,

Member of Council, Madras School of Music.

In illo libro, qui inscribitur Menon, pusionem quemdam Socrates interrogat quædam geometrica de dimensione quadrati. Ad ea sic ille respondet, ut puer: et tamen ita faciles interrogationes sunt, ut gradatim respondens eodem perveniat, quo, si geometrica didicisset.—Cic. Tusc. Disput. I. 24. (57).

Even little children can be made to give satisfactory answers to questions on the most abstruse scientific subjects, just as if they had mastered the sciences, provided the questions are put to them in such a simple, easy and graduated style as to elicit the correct replies from their own lips. This is the best method of teaching.

MADRAS:

PRINTED AT THE AVE MARIA PRESS, HARRIS ROAD.

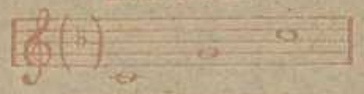
1896.

Oriental Music.

* Mode No. 29.

SANKARABHARANA.

Mode No. 28.

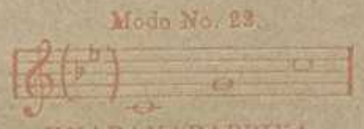


HARIKAMBODHI.

† Mode No. 26.

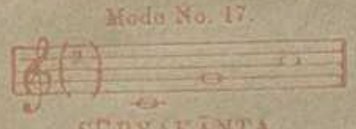
GAURIMANOHARI.

Mode No. 22.



KHARAHARAPRIYA.

Mode No. 17.



SÛRYAKÂNTA.

Edited

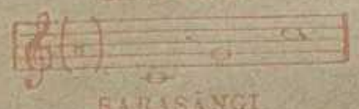
BY

† Mode No. 20.

NATTHA BHAIRAVI.

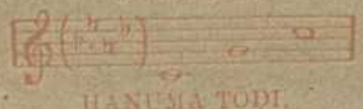
A. M. CHINNASWAMI MUDALIYAR, M. A.

Mode No. 27.



SARASÂNGI.

Mode No. 8.

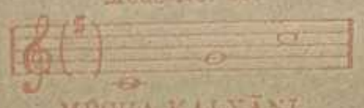


HANUMA TODI.

Mode No. 11.

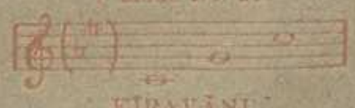
KÔKILAPRIYA.

Mode No. 65.



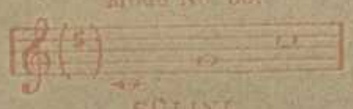
MÊCHA KALYÂNI.

† Mode No. 21.



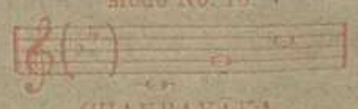
KÎRAVÂNI.

Mode No. 66.



GÛLINI.

Mode No. 16.

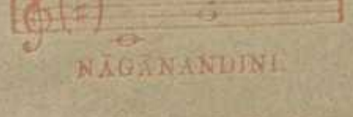


CHAKRAVAKA.

Printed

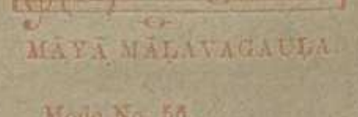
BY

Mode No. 30.



NÂGÂNANDINI.

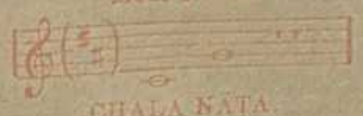
Mode No. 15.



MÂYA MÂLAVAGAULA.

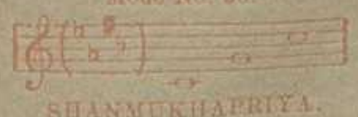
A. AYYASAWMI MUDALIYAR.

Mode No. 36.



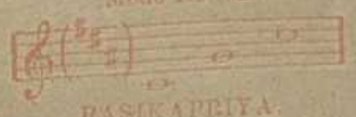
CHALA NÂTA.

Mode No. 56.



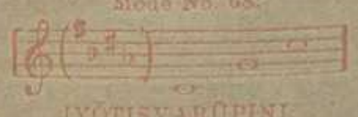
SHANMUKHAPRIYA.

Mode No. 72.



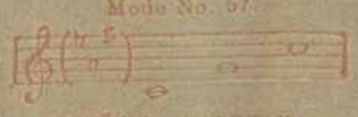
RASIKAPRIYA.

Mode No. 68.



JYÔTISVARÛPINI.

Mode No. 57.



SIMHENDRAMADHYAMA.
(MAGYAR MODE)
(HUNGARY)

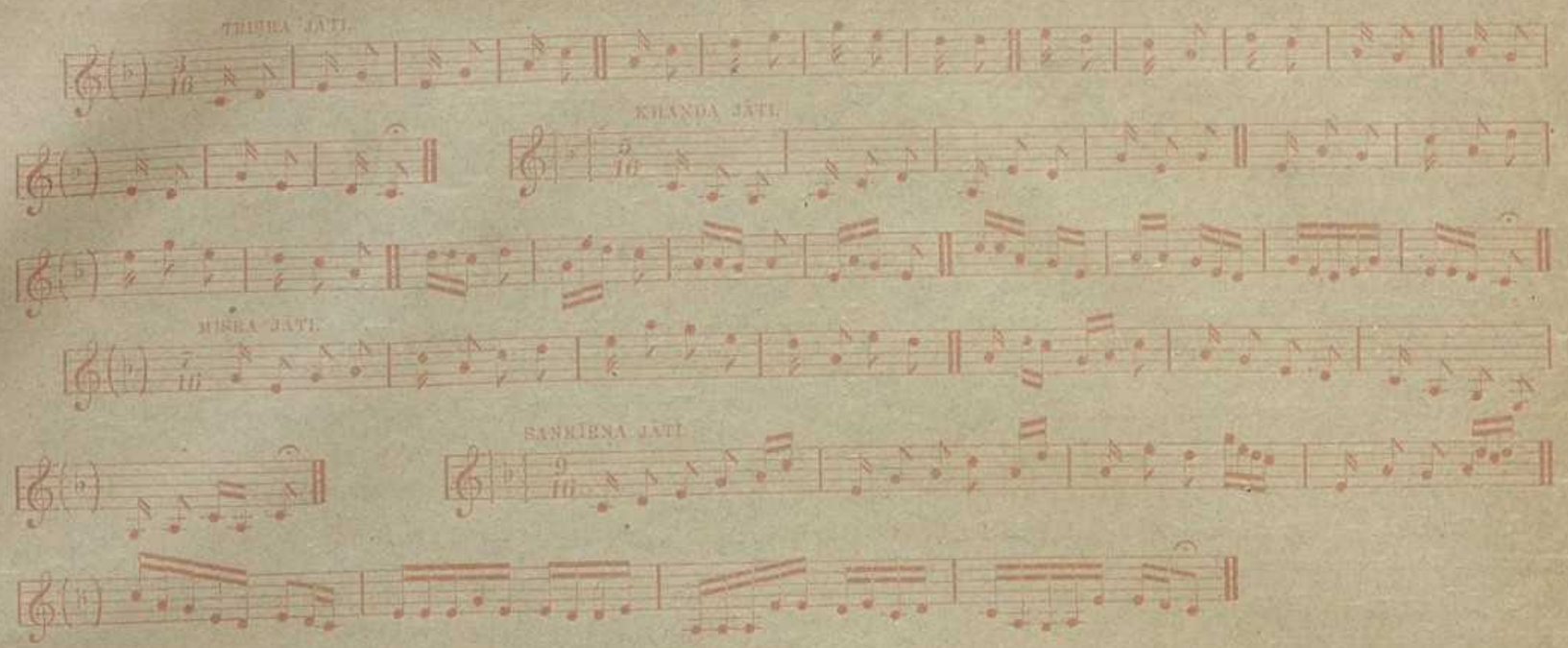
* EUROPEAN MAJOR MODE.

* EUROPEAN MINOR MODE.

{MELAKARTA.—HARIKÂMBODHI.
RAGA.—MOHANA.}

CHAPU TALAS.

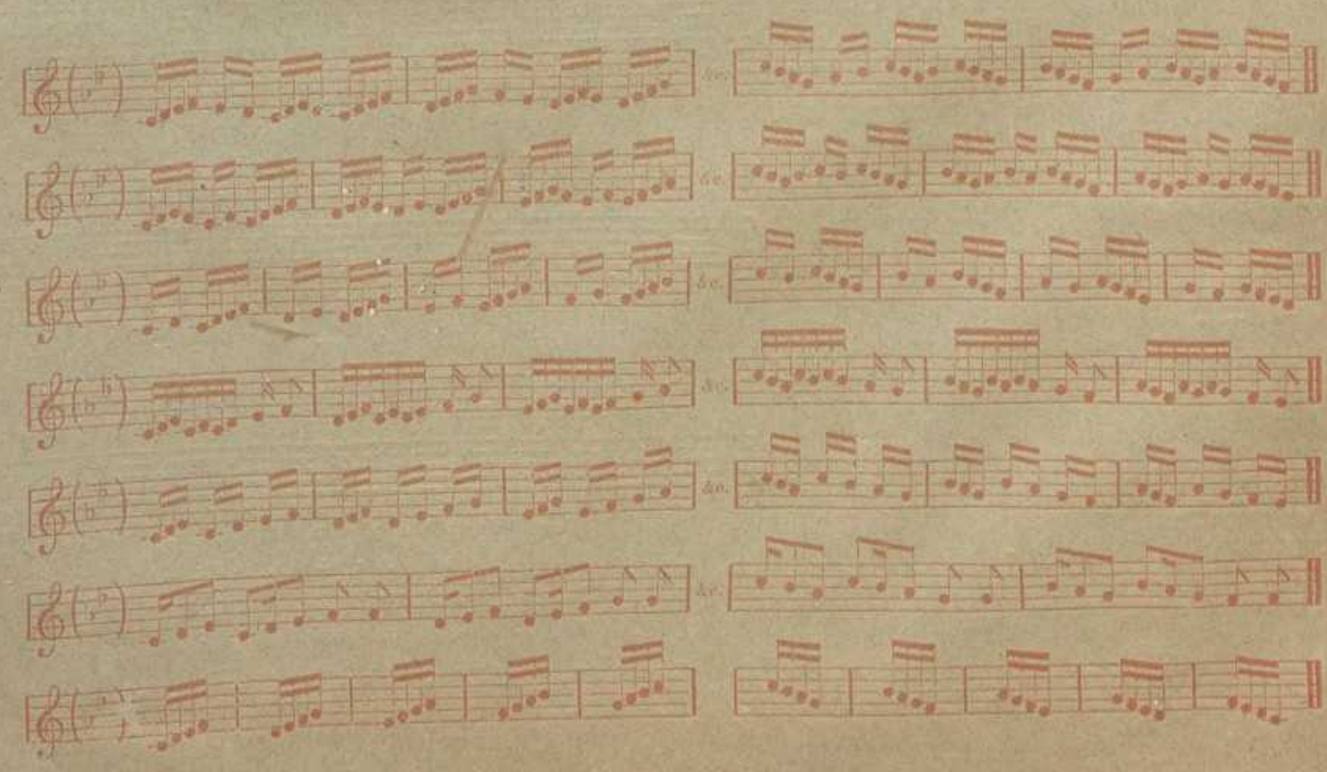
{THE PENTATONIC SCALE.
COUNTRY ENTIRE BARS.}



THE THIRTY-FIVE TALAS.

SAPTA TALAS.	I. DHRUVA.	II. MATTHYA.	III. RUPAKA.	IV. JHAMPA.	V. TRIPUTA.	VI. ATA.	VII. EKA.
ANGAS or *Constituent elements.* LAGHU	ONE	ONE	...	ONE	ONE	TWO	ONE
ANUDRUTA				ONE			
DRUTA	ONE	ONE	ONE	ONE	TWO	TWO	
LAGHU	TWO	ONE	ONE	...	...	...	
PANCHA JATIS.	NUMBER OF UNITS OR AKSHARAS IN EACH BAR AND THE TOTAL NO. IN EACH MAIN SUBDIVISION OR AVARTA.						
I. CHATURASRA *(Quadruple.)*	**4+2+4+4=14**	**4+2+4=10**	**2+4=6**	4+1+2= 7	**4+2+2=8**	4+4+2+2=12	**4**
II. TRISRA *(Triple.)*	3+2+3+3=11	3+2+3= 8	2+3=5	3+1+2= 6	**3+2+2=7**	3+3+2+2=10	8
III. MISRA *(Septuple.)*	7+2+7+7=23	7+2+7=16	2+7=9	**7+1+2=10**	7+2+2=11	7+7+2+2=18	7
IV. KHANDA *(Quintuple.)*	5+2+5+5=17	5+2+5=12	2+5=7	5+1+2= 8	5+2+2= 9	**5+5+2+2=14**	5
V. SANKIRNA *(Nonuple.)*	9+2+9+9=29	9+2+9=20	2+9=11	9+1+2=12	9+2+2=13	9+9+2+2=22	9

THE SAPTA TALAS IN COMMON USE.



SCENE.

A Music Saloon in a splendid Villa, surrounded by Seventy-two different NANDAVANAS* or ever-green Groves or Woods, each laid out with the most exquisitely beautiful plantations and aromatic herbs; while within each VANA or Wood are numbers of verdant Orchards,† Parks and Gardens, teeming with the most wonderfully and artistically well-constructed bowers, delicious arbours and pleasant alleys.

*72 MĒLAKARTAS or Parent Modes. †1001 RĀGAS or Derivative melody-moulds.

DRAMATIS PERSONÆ OR INTERLOCUTORS.

PROFESSORIAL STAFF.

1. **Pianista.**—A Professor of International Music, well versed in the history and theory of the Divine Art, but not thoroughly acquainted with the practical working of the Oriental system, especially in Southern India.

2. **Violina.**—A Professor of European Music, ignorant of the Oriental system.

3. **Vainika.**—A Professor of Oriental Music, ignorant of the European system.

4. **Saranga.**—A Professor of Hindustani Music, ignorant of all other system.

HONORARY MEMBERS AND VISITORS.

5. **Madhura.**—A thorough Proficient in the Divine Art, as cultivated both in the East and in the West.

6. **Jayasila.**—A neutral and impartial critic and arbitrator, with enlightened views of everything.

7. **Lakshana.**—A humourous, intelligent and accomplished scholar, keenly alive to the fitness of things; but ignorant of Music and ridiculing it at every opportunity, pretending to understand nothing.

8. **Gana.**—A sound scholar, fairly advanced in Music, but anxious to learn the Staff Notation system.

PUPILS.

9. **Manikka.**
10. **Mangala.**
and
others.

} Beginners in Music.

ATTENDANT.

11. **Vidushaka.**—A stammering clownish rhymster, with a smattering of everything; gifted with a good ear, but unable to grasp anything systematically.

PREAMBLE.

ADAPTED FROM *"AS YOU LIKE IT"* (*Act II., Sc. V. and Act V. Sc. III.*)——(*Pace tua fucio, Cygne immortalis Avoni; Parce mihi stolido, siquid ineptus ago.*)

VIDU. (*Sings.*) Under the greenwood tree,
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see*
No enemy,
But winter and rough* weather.

GAN. More, more, I pr'ythee, more.

VIDU. It will make you melancholy, *Gan.*

GAN. I thank it. More, I pr'ythee, more; I can suck melancholy out of a song, as a weasel sucks eggs; more, I pr'ythee, more.

VIDU. My voice is ragged; I know I cannot please you.

GAN. I do not desire you to please me, I do desire you to sing; Come here, you *Mangala* and *Manikka*, come, sit, sit, and a song.

MANIK. We are for you; sit i'the middle.

MANG. Shall we clap into't roundly, without hawking, or spitting, or saying we are hoarse; which are the only prologues to a bad voice?

GAN. I'faith, I'faith and both in a tune like two gipsies on a horse.

MANG. and MANIK. It was *VIDUSHAKA, our ASS,*
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
All asses love the spring.

VIDU. Truly, young *Warblers*, though there was no great matter in the ditty, yet the note was very untuneable.

MANIK. You are deceived, *ass*; we kept time, we lost not our time.

VIDU. By my truth, yes; I count it but time lost to hear such a foolish song. God be wi' you; and God mend your voices! (*Going.*)

GAN. Now, don't run away: you should now give us some more, another stanza of your song; call you 'em stanzas?

VIDU. What you will, *Gan.*

GAN. No, I care not for their names; they owe me nothing. Will you sing?

VIDU. More at your request, than to please myself.

GAN. Well then, if ever I thank any man, I'll thank you; but that they call compliment, is like the encounter of two dog-apes; and when a man thanks me heartily, methinks I have given him a penny, and he renders me the beggarly thanks—Come sing; and you that will not, hold your tongues.

VIDU. Well, I'll end the song.
If it do come to pass,
That any man turn ass,*
Leaving his wealth and ease,*
A stubborn will to please,*
Ducdame, ducdame, ducdame;
Here shall he see*
Gross fools as he,*
An if he will come to me,
In this Academy.

GAN. What's that *Ducdame?*

VIDU. 'Tis a Greek invocation, to call fools into a circle. I'll first sing a rhyming proclamation all over the forest with this invocation and then, I'll go sleep if I can; if I cannot, I'll rail against all the first-born of Egypt.

GAN. You won't become a Pharoah by it. I'll go fetch my masters. (*Exit.*)

VIDU. Come, *Mang* and *Manik*, let us sing this invocation, as a Round I can't find a suitable rhyme for that *Ducdame*, but I'll play duck and drakes with the name, "*Academy*" and call it *Acadame*. Come follow me, to the Academy! *Ducdame, ducdame, Acadame.* Ah! Ah! Ah!

*Like **A. M. C.**

*Like **A. M. C.**

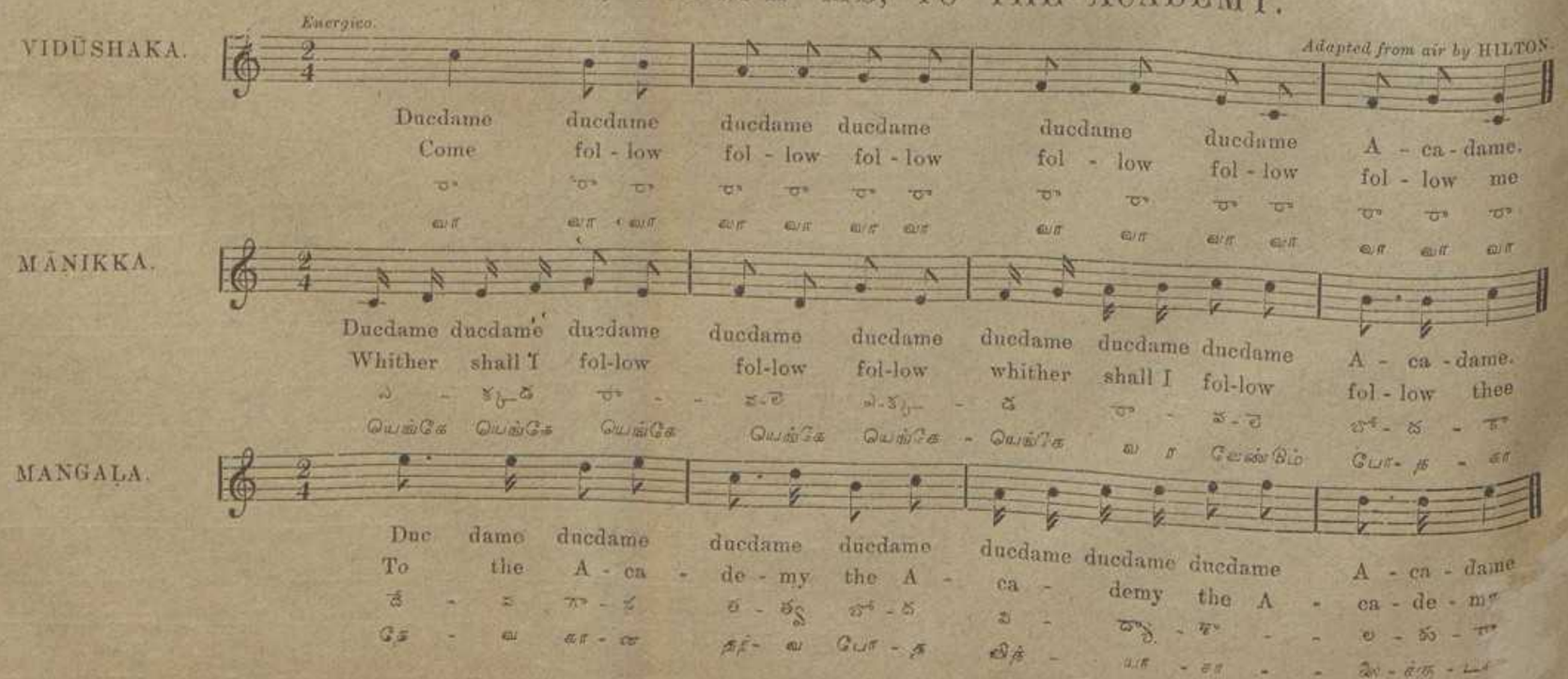
DUCDAME, DUCDAME, DUCDAME.

COME, FOLLOW ME, TO THE ACADEMY.

ROUND

FOR

THREE VOICES.


Energico.
Adapted from air by HILTON.
VIDŪSHAKA.
Ducdame ducdame ducdame ducdame ducdame ducdame A - ca - dame.
Come fol - low fol - low fol - low fol - low fol - low me
MĀNIKKA.
Ducdame ducdame ducdame ducdame ducdame ducdame ducdame ducdame A - ca - dame.
Whither shall I fol-low fol-low fol-low whither shall I fol-low fol - low thee
MANGALA.
Duc dame ducdame ducdame ducdame ducdame ducdame ducdame A - ca - dame
To the A - ca - de - my the A - ca - demy the A - ca - de - my

out with the
Parks

s in Music.

T.
mering clownish rhym-
ning; gifted with a good
systematically.

ss,
ass,*
and ease,*
lease,*
Ducdame;

to me,

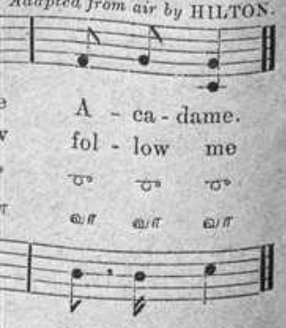
ls into a circle. I'll first sing
e forest with this invocation
cannot, I'll rail against all the

'll go fetch my masters. (*Exit.*)
ng this invocation, as a Round
Ducdame, but I'll play duck and
call it *Acadame*. Come follow
me, *Acadame*. Ah! Ah! Ah!

. C.

:

Adapted from air by HILTON.



15. ಮಾಲವಿಕಾಗ್ನಿಮಿತ್ರ (ಮಾಳವಿಕಾಗ್ನಿಮಿತ್ರ) 73

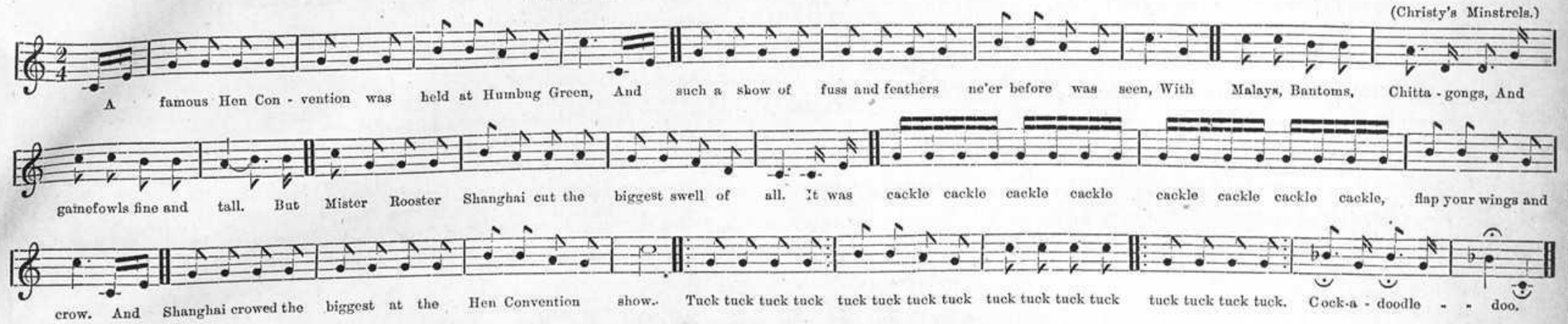
PRELUDE.

SCENE I.

(WHY CANNOT ALL INTERNATIONAL MUSIC BE CORRECTLY REPRODUCED IN WRITTEN LANGUAGE? IF EXISTING METHODS OF WRITING ARE IMPERFECT, WHY NOT IMPROVE THEM?)

Vidushaka. (*alone*) A d—d lot of i-i-idlers meet together here, and d-d-discuss all sorts of r-r-rubbish about what they call the S-S-Science of Mu-Mu-Music. It is a m-m-motley crowd, made up of cantankerous c-c-crotchety beings from all parts of the w-w-world, and each one maintains that his system is the b-b-best. I understand nothing of their jargon, but I can s-s-sing better than all of them put together. Which is better? "*F-f-faire sans dire*" or "*D-d-dire sans faire*"? *Solvitur c-c-cantando.* (Struts and sings.)

(Christy's Minstrels.)


A famous Hen Con - vention was held at Humbug Green, And such a show of fuss and feathers ne'er before was seen, With Malays, Bantoms, Chitta - gongs, And
gamefowls fine and tall. But Mister Rooster Shanghai cut the biggest swell of all. It was cackle cackle cackle cackle cackle cackle cackle cackle, flap your wings and
crow. And Shanghai crowed the biggest at the Hen Convention show. Tuck tuck tuck tuck tuck tuck tuck tuck tuck tuck tuck tuck tuck tuck. Cock-a - doodle - - doo.

Enter MAṆIKKA *and* MAṄGALA.

But here are some of the g-g-goslings and g-g-ganderlings that keep eternally g-g-guggling and c-c-cackling at *this* Cock and Hen Convention show, which they call **Ac-ac-academy.**

(To Manik.) Good morning, Lark.

(To Mang.) Good night, Nightingale.

Manik. Good noon, KOKILA.

Mang. Good evening, Cuckoo.

Vid. Why "Cuckoo"? Can't you say "Thrush" or "Canary"?

Mang. Cuckoo's too good, man! you are no better a warbler than the Peacock, or the Jackdaw.

Manik. Or the Jackass, I should say.

Mang. But I'll put it more politely as the Poet has it, "you are no better a Musician than the Wren."

Vid. That's because ye geese are always cackling here. You can't *V-v-vocalizzare* half so well as I do. You can't *S-s-solfeggiare* one-fourth as correctly as I do. Nor can you *G-g-gorgheggiare* one-millionth part so sweetly as I do. I can imitate the sweet little throats of every one of our great B-b-birds of Song, and m-m-mimick the chirping and twittering of every one of you, upstart little s-s-sparrows.—(*Imitates.*)

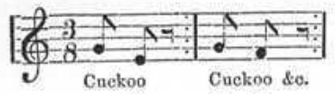
Mang. That's exquisitely well done; but suppose you try and write it down for us and show on that black board how you express these sounds, which seem to flow from your lips as easily, naturally and spontaneously as from the sweet little throats of the birds themselves!

Vid. Ah! my dear Nightingale, that's more than *I* can do for you. But why write it down? Can't you hear me and then sing as I do?

Mang. That's more than *I* can do. Neither I nor my brother *Lakshana* can learn anything by the *ear*. All we learn is solely with the help of the *eye*. We must have everything written down for us in black and white.

Vid. (*Sings*) Riddle me, riddle me, Randy Roe.
My father gave me seed to sow.
The seed was *black*, the ground was *white*
Tell me within tomorrow night.

Mang. But I don't see why there should be any difficulty in writing down whatever we are able to say or sing. I have seen artificial cages with imitation Canaries, singing and moving about more naturally than live birds themselves. If you can wring from iron and steel such marvellous powers of expression, I dont see why your methods of writing should be so defective. Now, I shall try and write down for you how the Cuckoo sings. (*Writes*)



Vid. Rubbish! I shall show you how you cocks and hens guggle and cackle here and I defy any one of you to write it down as correctly as I express it. (*Sings again mimicking.* A famous Hen Convention ...Humbug green.....Cock-a-doodle-doo).

Mang. Well, I admit, you now sing like a Nightingale.

Vid. But you little Cuckoo, you have never heard how hideous and cacophonous is the song of that ugly looking little bird—your vaunted Nightingale.*

Manik. Why, my picture book tells me how a well-known naturalist endeavoured to express its wild melody and it is a capital description of it; I shall write it down for you on the black board.

"Tiuu tiuu tiuu tiuu—spe tiu zqua—
Tio tio tio tio tio tio tio tix—Qutio qutio qutio qutio—
Zquo zquo zquo zquo—Tzii tzii tzũ tzii tzũ tzii tzii tzii tzii tzi—
Quoror tiu zqua pipiquisi—Zozozozozozozozozozozozo zirrhading!"
etc., etc.

Vid. Capital, capital. It is m-m-musical with a v-v-vengeance.

Manik. I was not at all sorry to write the etc., at the end, for I couldn't possibly have written any more of that funny language.

(Adapted from Minnie Farlow's lessons for children.

Mang. For my part I wonder how it will look if expressed with the names of the musical notes in writing.

Vid. You will ever keep cackling, you gosling, about s-s-scribbling?

Manik. You seem to imagine that no one can help taking delight on hearing the nightingale's song, but there is a story told of a man who was engaged as gardener in a gentleman's family—and who was permitted to live within the grounds—asking to be allowed to change his house, and on being questioned as to why he wanted to give up so good a position, he answered that he could get no sleep at night because "them nasty nightingales kept up such a everlasting guggling!"

Mang. Of course the fact of these birds singing at night time makes one of the charms of their song, for everything being tranquil and hushed adds to the delight of listening to their liquid notes.

Vid. L-l-liquid notes! that gardener was right, it's all a "*guggling*".

Manik. But hear the Sweet Swan of Avon—;

"The crow doth sing as sweetly as the lark,
When neither is attended; and, I think,
The Nightingale, if he should sing by day,
When every goose is cackling, would be thought
No better a musician than the Wren.
How many things by season seasoned are
To their right praise and true perfection."

Mang. No amount of seasoning will induce my *ears* to appreciate this true perfection. I must *see everything with my eyes first*: but here is my brother *Lakshana*, the exact *alter ego* of that musical gardener, and you will see how keen he is about *writing* down everything.

Vid. A c-c-curse on your *C-c-cacoethes scribendi*!—*Scribimus indocti doctique.*

SCENE II.

(WANTED,—A MADE-EASY SERIES FOR MASTERING THE INTRICACIES OF THE DIVINE ART, AS CULTIVATED IN EVERY PART OF THE GLOBE, WITH THE LEAST EXPENSE OF TIME, TROUBLE AND MONEY.)

Enter LAḴ; VAIN; GAN; JAY.

Lak. Dash it all, man; this will never do. It is now three years since you began to din into my ears, the A, B, C of your Dravidian System of Music, and yet, I can't make head or tail of it.

Vai. Hallo! is that my fault; I have tried my best; but you are colour-blind and have no ear at all for music.

Lak. Why, man, I am no better than the dunce, who after hearing the RĀMĀYAṆA all night, asked next day what kin SĪTA was to RĀMA.

Vai. Was that the fault of the story-teller?

Lak. Of course; it proves how badly the story was told!

Vai. That's very nice. And you GĀNA, how about yourself?

Gan. I have just mastered the Alphabet; but you bring in, at every step, so many hard nuts to crack, and so many thin hairs to split, that my brains ache and my head reels.

Vai. I can't help that; how did I learn it all, do you think? There are no gains without pains; no roses without thorns.

Gan. You, men of the old school, pin us down to the *Gamut* lessons for years, and won't teach us any thing new, until it pleases you to say that we are advancing. You drive us mad.

Vid. I am a l-l-living proof of it.

Vai. Slowly and surely, is the rule: things done by halves are never done right. What is the good, if all that I teach *Enters* by one ear, and *Exit* by the other?

Lak. Yes, but in these days, when every thing is learnt from a Made-Easy-Series, we must move with lightning speed; we are carried from door to door by Electricity, and may soon begin to fly on wings.

Gan. Why! we hear a band play at the other end of the world and a small box by our side quietly swallows down all that is played, and repeats it exactly, *whenever* we want to hear it again.

Vid. I do things more easily still: Like old Cæsar, I come, I hear, I sing.

Jay. How long will it take, for a beginner, do you think, to master thoroughly the Dravidian Art?

Vai. Why! some 12 years' hard toil would be the very least.

Lak. Good heavens! I could pass a 120 Special Tests within that time.

Jay. I have heard a European Professor of Music say, that even among his countrymen, one must be kicked well for 14 years, before he can call himself a master in the Art.

Gan. That was all very well for our great grand fathers, but now we have got so much to learn, that we must do every thing within the twinkling of an eye. Life is becoming shorter and shorter.

Vai. Life may be short, but Art is long.

Gan. Stuff and nonsense! My sister *Lakshmi* mastered the VĪNA in six months! Now, look here. Can you show me a rough and ready way for learning music at a glance, or not? If not, I must give you up.

Lak. I quite agree.

Vai. *O tempora! O mores!*

Vid. *T-t-tempora mu-mu-mutantur, nos et mu-mu-mutamur in illis.*

SCENE III.

(THE STAFF NOTATION SYSTEM IS THE EASIEST OF ALL EXISTING METHODS FOR MASTERING THE TECHNICALITIES OF INTERNATIONAL MUSIC OF EVERY DESCRIPTION.)

Enter MAD. *and* SAR.

SAR. I heard they were teaching both European and Dravidian Music here; and as I knew only Hindustani Music, I thought I would come over with *Madhura* and try to learn the other systems as well.

GAN. You are right welcome; we should be glad to learn Hindustani music too; it is liked by so many of our people.

VID. B-b-birds of a f-f-feather fl-fl-flock together.

LAK. But for all this, we must have a written language, depicting everything in the strongest colours and exposing to our gaze every minute detail in the clearest manner possible, so that we may clearly "hear with our eyes and see with our ears."

VID. What next? you must learn to s-s-speak with your n-n-nose and s-s-smell with your t-t-tongue, I suppose!

LAK. Picture books, object lessons, kindergarten manuals, &c., are the order of the day: and if Music is to keep pace with the times, we must have something more tangible to the *eye*. It is only then we can make something of it.

JAY. The European friend, I spoke of just now, showed me a very curious book, full of the most wonderful hieroglyphics which he called **Notation,** and said it was the written language used for the music of his country. It is as pictorial as you can wish and will just meet your wants.

GAN. Oh! I should like to see it; our methods are so imperfect.

JAY. The few symbols used therein are better fitted to express what is required in Music, than the characters of all the written alphabets in the world are capable of expressing articulate sounds.

LAK. Do you mean to say that music of all kinds can be written in that language and that any one can read it?

JAY. Yes; I dived into the matter thoroughly, and I now believe that any one can read the Music at first sight, and grasp the meaning of what is written much more easily and readily than from the symbols used in any other language.

VAI. But certainly not so with our Dravidian Music?

MAD. Why not? I can prove that every thing which is really good music can be so written; for **it is all made up of signs and symbols,—not—alphabetical characters,** and any number of fresh types may be cast, to express clearly whatever is wanted

VAI. Nonsense! you may sooner catch the air in your hand and put it into your pocket, than put down one of our RĀGAS in writing.

VID. Better say, you may sooner catch the e-e-elephant and place him under your e-e-elbow,—or put him into a pot, as the proverb goes.

VAI. At any rate it will be utterly impossible to reproduce all our GAMAKAS (Graces) in any written language.

JAY. *My* motto is, "There is no such thing as *impossible*"; that word is not in *my* dictionary; to one who has a will there is always a way.

GAN. Who ever did take real trouble to note down our melodies properly and failed? No doubt, the difficulties of the system appear at first sight insurmountable, and many leading authorities have been misled by you, Musicians of the country, who mystify everything marvellously.

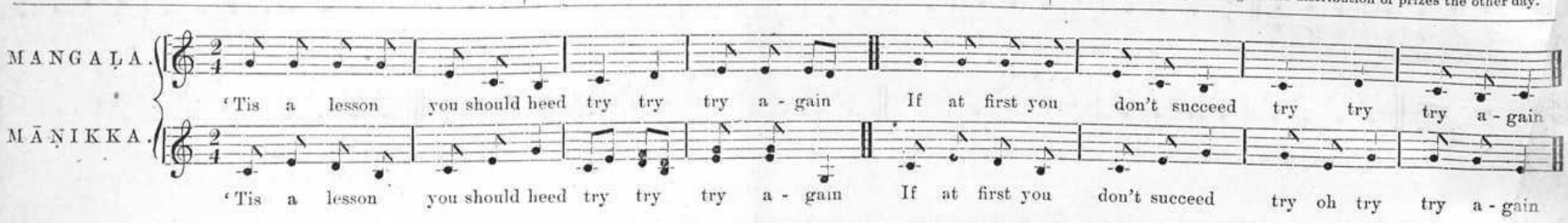
MAD. You are direct descendants of those dreamy philosophers of old, who declared all *motion* to be impossible. A very simple practical demonstration has exploded your theory. *Solutum est ambulando.*

VAI. The question is, has your *ambulando* solution been successful?

JAY. In any case, *Labor omnia vincit improbus*, and it is idle to pronounce a thing impossible before putting your shoulders to the wheel and trying all your strength at it.

LAK. Of course, even the best coloured photos do not reproduce their originals exactly, and the clearest methods of writing fail to portray the full vividness of a personal delivery. But we grow wiser every day and must improve our written languages. We may fail at first, but we must persist and go on trying till we succeed.

MAD. Look here, *Manikka* and *Mangala*, give us that CATCH, "Try again" which you sang at the distribution of prizes the other day.


MANGALA.
'Tis a lesson you should heed try try try a - gain If at first you don't succeed try try try a - gain
MĀṆIKKA.
'Tis a lesson you should heed try try try a - gain If at first you don't succeed try oh try try a - gain

VAI. I can't help laughing at all this bosh! but what is there in this NOTATION, which you don't find in any other written language?

LAK. But why laugh before you examine or try to understand?

JAY. Just see! Write down the words *hat*, *hate*, *hall*, and *academy*; how many different sounds are expressed by the one letter *a*; then if you want to dwell much longer on that letter, as in the word *ah*! you have no means of writing it. So with lots of other letters.

VID. Why take English? Of all the l-l-languages I know, (and I know a l-l-lot,—that is to say—the h-h-heads for a h-h-hundred and the t-t-tails for a t-t-thousand) this alphabet is the worst; S-s-sanscrit is the most p-p-perfect of all.

JAY. The Staff Notation, I saw, is better than Sanscrit, and has different signs to show all sorts of changes in the value, duration, &c., of the sounds, and seems to be as perfect as can be wished.

GAN. If so, I should thank you to bring over to us the European gentleman with his wonderful book at once.

MAD. (*aside.*) I have here by me a colossal work, which has practically accomplished for Indian music all that these sceptics are yearning for; not only have the difficulties of translating the Music into Staff Notation been miraculously overcome, but all the classical Music of the country, that would otherwise have hopelessly perished, has been providentially preserved, but I won't show it to them until they disabuse themselves fully of all their prejudices and delusions.

LAK. Yes; let us examine every thing, and choose the best; if there still be any defects, let us introduce all the necessary improvements and make the system as perfect as we can. At any rate, let us not sit idle, folding our hands and say "it is impossible."

VAI. (*Aside*) I am three score years and ten, and I have never felt the want of this confounded written language. I retain more music and words in my memory than all the linguistic and scientific lore acquired by whole generations of these youngsters. *Cui bono?*

JAY. Very well, wait just a minute, I'll bring the European gentleman who is a very good Violinist, as well as a friend of his, who is a splendid Pianist. They are good scholars and will be invaluable acquisitions to our Academy. (*Exit*)

VID. Some more accessions to the f-f-family of i-i-i-idiots.

SCENE IV.

(CAN POWER TO APPRECIATE MUSIC BE ACQUIRED? OR IS IT A GIFT? CAN ALL ATTEMPT TO BECOME SKILLFUL IN THE DIVINE ART?)

LAK. Look here, *Gana*, you said just now that you had mastered the alphabet of music? Hang me, if I know what the alphabet is! Why man, I can't make out the cawing of a crow from the coping of a cuckoo, nor can I tell, if the ringing of that bell is sweeter than that the thumping of this club.

VID. A g-g-genius! A p-p-prodigy!!!

MANG. Is not my brother the exact *alter ego* of that musical gardener?

GAN. Well, it is your own fault; you must train your ear by patient study, just as you plod over so many of your special tests. Let the University make Music compulsory, and you will see how soon you master it.

LAK. Indeed the University can make my ears more musical!

GAN. Certainly, by forcing you to train them.

VID. A b-b-bird that c-c-can sing and w-w-won't sing must be m-m-made to sing, says the proverb.

LAK. But they say, it is a special Gift, like Prophecy and Poesy, and that all cannot aspire to be skillful in the Divine Art.

GAN. No doubt, some are more gifted than others, like my sisters *Manikka* and *Mangala* here, who catch readily any air they hear, and sing it straight off, without a flaw, the very next minute.

[illegible] And so do I: *Veni, vidi, vocalise.*

LAK. That is just what *I* can't do, I say, after hearing an air over and over again for a hundred years.

VAI. On the other hand, I have seen men, who did not know a note of music play on their instruments all sorts of melodies they had heard but they said they did it mechanically and *solely by ear.*

SAR. And I have heard from travellers that most people in the North of India sing in the most fascinating manner, without even knowing that the notes have names.

VID. They are evidently the most b-b-blissful of m-m-mortals, and akin to the b-b-birds of the air.

GAN. Or say, they are like children speaking their mother-tongue, before learning how to read or write. To be able to speak a mother-tongue is not a special gift but the inheritance of all, except the mute and the dumb. But civilised people are not content to speak correctly but learn to read and write very early in life. Some speak and write very fluently and well, by nature, others very badly, but improve a great deal by training and study.

LAK. But I am deaf and dumb in this respect and can neither hear nor speak this language of music, as you call it.

VID. But you are not b-b-blind and while there is l-l-life, there is h-h-hope. You can hear with your eyes, and sing with your nose.

GAN. It is simply because you don't care for Music, and you drive away your attention to something else wilfully and deliberately, the moment you hear a note of it.

LAK. That is not my fault, but of the music itself.

VID. Yes: the fault always lies in the grape and not in the fox.

GAI. Music is open to you just like every other branch of learning. But it is not even an optional subject now, and so you don't want even to think of it.

LAK. But I want to learn it. At every concert, people shake their heads and clap their hands, crying *Hurrah! Encore.*, and seem to be in ecstasies; I can't understand it, but I want to get to the bottom of it all. There can be no smoke without a fire.

GAN. The secret is, you don't want to cultivate a taste for music; some have a taste for one branch, and some for another; it is merely the result of training, social habits, family usages, inheritance and so forth. If the parents are good musicians, the children are so too, as a rule; one's surroundings and associations determine every thing.

LAK. Not a bit of it. I think one must be a born musician, as one must be a born poet. Somebody told me, that our great master **TYAGAYYA** was of the same opinion, for he sang in one of his favourite RĀGAS; SĪTAVARA SANGĪTA SĀSTRA GNĀNAMU DHĀTA VRĀYAVALERĀ. Aptitude for music must be written on one's head by the Deity.

VID. I thought only h-h-hanging and w-wiving went by d-d-destiny; M-M-music makes very good c-c-company.

GAN. That was *Tyagayya's* opinion; I suppose he wanted to show its divine origin, and its superior excellence; that was all.

MAD. I have read of innumerable prodigies in Music both in the West and in the East, viz, of precocious youngsters who have beat the best masters at an incredibly early age: but these are exceptions, the majority are self-made men.

LAK. But why should some excel in other branches and fail in this?

GAN. I say, simply because it is not obligatory.

LAK. Even if it is made obligatory, I am sure, I will always fail, although I may try ever so often.

MAD. There can be no failure if an honest trial is made. There are of course very high degrees of excellence which cannot be attained by all, just as in every other walk of life; but patience and study go a great way to overcome all difficulties, and in the acquisition of such a sweet art, it ought to be a labour of love and a very pleasant one.

VAI. Amongst us, the first *sine qua non* to be recognised a real Musician is to be able to judge by the ear and say without hesitation in what Mode and Melody-mould a certain piece is sung, on hearing it for the first time. The next trial of skill consists in identifying the RĀGA, even when its true physiognomy is disguised by the introduction of features common to other melody-moulds.

MAD Amongst Europeans, great importance is attached to the cultivation of the ear from the very onset so as "to give the pupil the feeling for *tonality*, which is the faculty of recognising, on the simple hearing of an air,—

(i) What each note represents, whether it be the tonic (the first note of the scale in which the air is written), whether it be the dominant (fifth note of the scale), or the leading note (seventh);

(ii) To feel the attraction or supremacy which the tonic exercises over the other notes;

(iii) To feel the relationship which exists between the various notes of the scale; and

(iv) To be able to tell, by the ear, in what key a piece is written. This last faculty is one of the rarest, most essentially spontaneous and artistic; it is difficult to acquire, even with the most persevering and methodical practice.....The faculty does, however, exist. There are many people who not only can tell the key of a piece heard on any piano tuned to any pitch, but even the name of any note struck either by itself or with other heterogeneous notes."*

LAK. It is simply preposterous to expect that, with the ears I have, I should even dream of acquiring any of these rare faculties.

GAN. Why dream of such rare faculties all at once? You may acquire them by and by? only small beginnings have great ends.

LAK. But why waste my time over Music? It may all be labour lost.

VAI. But why fight about this? let us wait and see, what the European musicians, whom *Jaya* is gone to fetch, have got to say on the matter.

LAK. I say, all *cannot* be musicians, and myself not at all.

GAN. I say, all *can*, and yourself the first of all.

* M. Lussy on "*Musical expression.*"

VAIN. Of course there will be different degrees of proficiency as with every other science and art. But one can always learn.

LAK. I say, No.
GAN. I say, Yes.
LAK. I adhere to my opinion.
GAN. And I to mine.

LAK. You are an *opiniâtre*.
GAN. You are a *tettu*.
LAK. You are an idiot.
GAN. You are an ass.

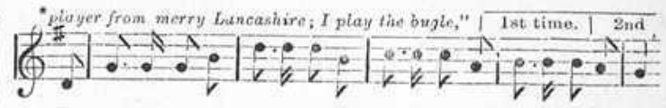
VIDU. Enough of w-w-words; come now to b-b-blows.

VAIN. Look here, this will never do; whenever you quarrel like this, I shall ring the bell, and then you must stop. Now, come on, my darlings, *Mangala* and *Manikka*, just give us a tune each of you; let us hear, till *Jaya* returns. (*They hesitate*)

VIDU. *Omnibus hoc vitium est cantoribus unum,*
Ut nunquam inducant animos cantare rogati.

LAK. Oh, don't be shilly-shallying about it; do sing by all means. To me, "it is no matter how it be in tune so it make noise enough."

VIDU. I'll satisfy you then: (*Sings obstreperously;—"I am a strolling* player from merry Lancashire; I play the bugle,"*



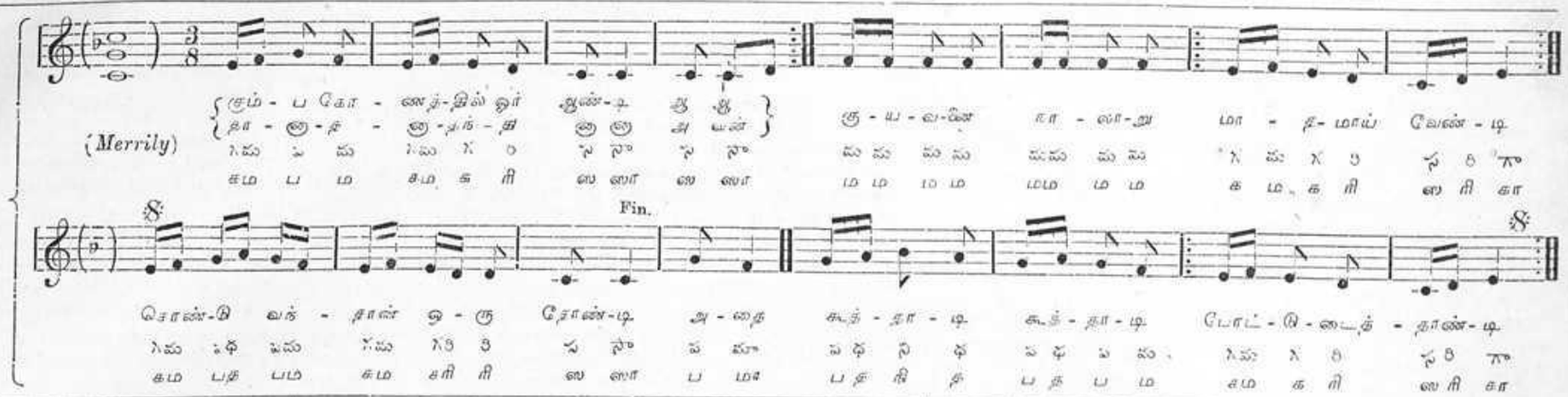
Tan-tan-ta-ra tan-tan-ta-ra tan-tan-ta-ra tan-tan-ta-ra ta-ra
Bombomborom bombomborom bombomborom bombomborom borom.

LAK. That is good music and a fine loud voice!

VAI. Now, *Manikka*, let us have something more sober and less noisy.

MĀṆIKKA *SINGS* *FIRST WITH NOTES AND THEN WITH WORDS.*

MELA No. 28—HARIKAMBODHI.
RAGA— Do. (SAMPURNA.)
TALA—TRISRA JATI LAGHU.



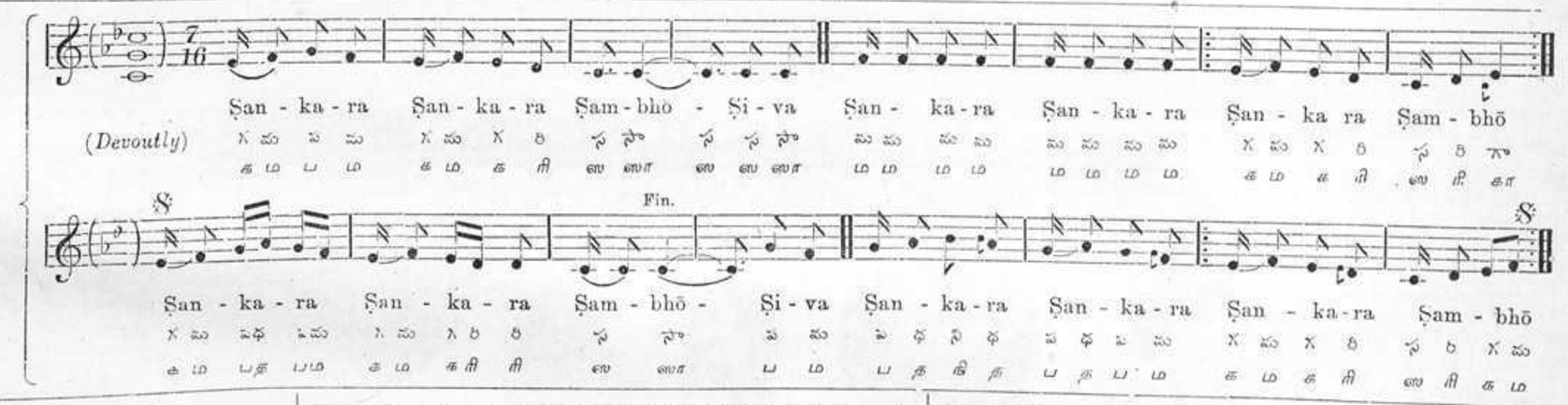
MANG. Goodness gracious! who taught you to sing this tune so?
MANIK. Why! this is how every body sings it.
MANG. It is all wrong, I say.
MANIK. Nonsense, how do you know?
MANG. It is simply monstrous,—outrageous,—odious!
MANIK. But how?
MANG. Only street beggars and globe trotters sing it like that.

MANIK. No, I have heard it so sung by the best of musicians.
MANG. Then they are no musicians at all.
MANIK. You are a much greater authority, are you?
MANG. No, but what is wrong is wrong and I must call a spade a spade.
MANIK. But where is the mistake? I don't see.
MANG. It is a most abominable corruption of a most exquisite air.
MANIK. It is quite pleasant and jolly, as it is; what more do you want?

MANG. This shows how the best masterpieces are mutilated by the vulgar and how the finest melodies may be subjected to ridicule and derision! It is a most disgraceful parody on the original.
MANIK. Goodness gracious! you are beside yourself with rage!
MANG. You have poured molten lead into my ears.
MANIK. Then sing it correctly yourself, let us hear.
VIDU. Take b-b-breath now and cool down a b-b-bit first.

MANGAḶA *SINGS* *FIRST WITH NOTES AND THEN WITH WORDS.*

MELA No. 15—MALAVA GAULA.
RAGA—NADANAMAKRIYA.
TALA—MISRA JATI CHAPU.


Ṣan - ka - ra Ṣan - ka - ra Ṣam - bhō - Ṣi - va Ṣan - ka-ra Ṣan - ka - ra Ṣan - ka ra Ṣam - bhō
(Devoutly)
Fin.
Ṣan - ka - ra Ṣan - ka - ra Ṣam - bhō - Ṣi - va Ṣan - ka - ra Ṣan - ka - ra Ṣan - ka - ra Ṣam - bhō

VAIN. *Mangala* was right, *Manikka* was wrong.

LAK. Why the dickens, they both sang it exactly alike.

GAN. Certainly not. There was a world of difference between the two!

LAK. Nonsense. Even the names of the notes they pronounced were exactly the same. My ears are good enough to see that.

GAN. Yes, but the pitch was different, as well as the duration.

LAK. I defy you to prove it, though you are so doggedly dogmatical about it. I'll bet, you are wrong.

GAN. Then the burden of proof falls upon you.

VIDU. *Quod erat demonstrandum!*

LAK. Look here, *Manik.* repeat now the notes of the 1st half of the strain; (*Manik. sings* in mode No. 28); and you, *Mang.* do the same as you sang it (*Mang. repeats* in mode No. 15).

LAK. Are not the notes identical? surely you cannot deny that.

GAN. They are not identical, though by an odd convention universally recognised, the names of the notes happen to be the same.

VAIN. Yes, though the names are identical, the pitch of the sounds is different, for, *Manik.* took the RI and DHA higher and *Mang.* the RI and DHA lower, while *Manik.* took the NI lower and *Mang.* the NI higher.

LAK. Then why on earth do you give the same names to two different sounds? why not call the higher a horse and the lower an ass?

VAIN. That is not necessary; we experts easily distinguish the various shades of difference in these sounds.

LAK. Confound your expertness, I say; your system is not at all suited for plain, sensible, matter of fact men like me.

GAN. It suits me admirably well though, notwithstanding that there may be a few unavoidable defects in it, as in everything human.

LAK. Then remedy your defects at once, I say, before I put my finger into it. I must have everything quite consistent and perfect.

VAIN. Let us have none of your modern reforms please, we have managed these 3,000 years well enough with these names.

LAK. But why not call a spade a spade and a hoe a hoe.

VAIN. Of course we have different names in the science, e.g., the lower RI and DHA are called SUDDHA and the higher ordinarily CHATUSRUTI but more correctly PANCHASRUTI. Similarly, the lower NI is called KAISIKI and the higher KAKALI. But as we can't sing with these names, we use the same abbreviated syllables and everybody has understood it well enough these thousands of years.

GAN. Certainly that is quite plain enough. Repeat that air you *Mangala* and *Manikka*. Don't you see that the DHA (6th) is higher in the first and lower in the second, and the NI (7th) just the reverse.

LAK. Upon my word, I don't; on the contrary, your using the same confounded names confirms me in my own conviction.

MAD. (*Aside*) We have recently discovered excellent substitutes for these names, but I'll bide my time, which has not yet come.

VAIN. Well then; I shall show you the difference on my VĪNA (*plays in unison with the singers and explains the difference*).

LAK. I am simply a fish out of water here.

VIDU. Better be a fowl in the water; cry, Cock-a-doodle-doo and die.

SCENE V.

(DIFFERENCES BETWEEN WESTERN AND EASTERN MUSIC. THE LEADING NOTE. USE OF ACCIDENTALS. MODULATION INTO KINDRED SCALES.)

Enter JAY, PIA *and* VIOL.

VIOL. I heard some fine music as I was coming in, and stopped at the door, quite entranced by the charms of the Divine Art; for, go where you will, there is nothing on Earth which gives equal pleasure; nor is there anything in Heaven, which delights the celestials more! In fact, Music alone gives us a foretaste of the joys of Heaven, here below!

LAK. Well, if this is the sort of Music we are going to have in Heaven, I don't suppose it is worth going there at all.

VIDU. Then you must go to Hell; but even there, you can't get over Music, for, they teach us in ph-ph-physics that fi-fi-flames can sing, and this makes Music for the devils, I imagine.

PIA. But I heard two voices singing the same air a little differently; the second seemed to me very strange and queer, but the first was delightful; may I hear them again?

VAIN. Well, *Manikka*, *ENCORE* (*Manikka sings as before.*)

PIA. That's very good; that is just what I liked, although the accents seem to be a little misplaced.

VAIN. Now, *Mangala*, you better sing it in our way. (*Mangala sings.*)

PIA. Which do you say, was right?

VAIN. *Manikka* was wrong, *Mangala* was right!

PIA. But how on earth is that? this one was all out of tune and did not keep time at all; the first was quite in tune and kept good time.

LAK. These fellows are no better, I see; they must all be stark mad. I couldn't see the shade of a difference between the two!

GAN. Look here, *Vainika*, can't you tell us where the difference lies?

VAIN. Any child can say that; *Manikka* sang it in the MĒḶA called HARIKĀMBŌDHI and TAḶA called TRISRA JĀTI LAGHU, while *Mangala* sang it in the RĀGA called NĀDANĀMAKRIYA and TĀLA called MIṢRA JĀTI CHĀPU.

VIOL. What long names, by Heaven! Repeat them again please. What did you call *Manikka's* tune which PIA. said was the more correct?

VAIN. She sang it in MĒḶA,—HARIKĀMBŌDHI.

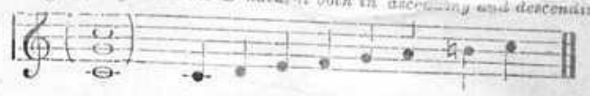
VIOL. What the dickens is that?

VAIN. It is the 28th of our 72 modes.

VIOL. 72 modes, by Jove! Will you please gives us its scale or gamut?

VAIN. (*Sings with the B flat both in ascending and descending.*)

VIOL. Why, man, that is simply our MAJOR SCALE, but with the 7th wrongly taken as flat; I don't know why you do that; See how I sing it (*Sings with the B natural both in ascending and descending.*)



VAIN. Ah! ah! ah! you don't sing in MĒḶA, HARIKĀMBŌDHI, as I did; but in MĒḶA,—ṢANKARĀBHARAṆA; the former is the 28th and the latter the 29th of our 72 modes.

VIOL. (*aside to* PIA.) Seventy-two modes again! the man must be an idiot.

PIA. I knew they had a lot of modes, but 72 is absurd, unless indeed they use quarter-tones and include all sorts of chromatic scales, quite irreconcilable with our notions of modern tonality.

VIOL. We had better make sure of this first. Look here now, how many intervals do you recognise within an octave? *i.e.*, into how many main divisions do you split up the scale in each mode, from the first note or Tonic to its Octave or higher replicate; for all nations recognise the octave as the terminal limit of every scale.

VAIN. We reckon 8 unequal notes in each scale, including the octave, with twelve equal intervals between the two extremes, and we manufacture all our 72 Modes with the help of these 12 intervals only.

PIA. Are you sure? Have you exactly 12 semitones and no more? and are they all equal? You understand, we don't believe it.

VAIN. Why? We have just 12 semitonic notes, excluding the octave, and they are all equidistant. If you like, I shall play and show them to you on my VINA, which you see has just 24 frets for a length of two octaves. The spaces between the frets are all semitones.

VIOL. Let us compare the pitch with the Piano and the Violin, for this is the most important point to be cleared up.

PIA. (*All three play*). It is exactly the same: so far so good.

MAD. Let this remove once for all the greatest of all delusions connected with the Music of this country, which infest the minds of most people, both here and abroad. No quarter-tones exist as such, in the Dravidian scheme of MĒLAS or modes.

PIA. That is quite satisfactory. *Ergo erravimus!*

LAK. But wait a bit; this d—d Music of yours is full of paradoxes and contradictions. How on earth can you say that the 12 semitones are all equal, when I see plainly, with my eyes wide open, that the frets in your *VINA* are fixed much more apart at the bottom, and draw nearer to one another by degrees, till they are quite closely packed together at the top. Am I to believe what I see with my own eyes, or what I hear through your ears, for my own ears are dumb, you say. It is all a dreadful riddle to me.

VIDU. (*Sings*) Riddle me, riddle me, Randy Roe,
Ears or eyes, I hardly know,
Had I stay or better go?
Handy-dandy, yes or no?

MAD. Look at the size of the reeds in this Harmonium and the length of the strings in this Piano; the lowest notes are represented by much greater magnitudes, while the highest ones are content with very small dimensions, exactly as in the interspaces of the VINA.

LAK. Because they all grow beautifully less, you want me to believe that the greatest are lowest, and the least the highest!

VIOL. You will see that it is the same with the position of notes in the Violin. As you go higher, the notes are taken nearer.

VIDU. That simply proves that your twiddle-dee-fiddle is also a riddle-me-riddle. What else?

PIA. The black and white keys of the Piano and Harmonium show you that the distances between the 12 semitones are exactly equal.

LAK. Though the reeds and the strings within tell quite a different tale!

PIA. You are confounding intermediate distances with component magnitudes. The former are equal; the latter vary.

LAK. It is just the reverse on the VINA; the intervals vary, the frets are equal in shape, magnitude, &c.

MAD. But it is the length of the chords stopped by the frets that you must take into the comparison, not the frets themselves.

LAK. It's all a paradox!

VIOL. But as you dread paradoxes, let me tell you that it has been proved by physical experiments that the lowest or deepest notes which require the largest volume of air or strength to sound them properly, consist of the smallest number of vibrations, while the highest and shrillest notes require an enormously larger number of oscillations or undulations as they call them.

LAK. Well, I don't believe in your oscillation or undulation theories, for I feel absolutely no vibrations in my lungs or my gullet when I shout or grunt with all my might: and I am sure none of these youngsters are conscious of any severe spasms when they squeak and shriek so screechingly at the top of their sharp shrill voices. According to your theory, the number of oscillations ought to split their pates.

VIOL. Their number may be greater, while their force or strength may at the same time be comparatively smaller.

LAK. Number is strength, I always believed. Everything in your d—d music is topside t'other way!

PIA. How about the images of objects reflected on your retina? Are they not topsy-turvy too?

VIOL. And so with hundreds of other modern revelations in Physics.

LAK. I don't believe in half of your modern revelations; but we are dealing with music, and clear as A, B, C, your vibration theory is out at sea; why should some vibrations produce a sweet sound, and others a hoarse noise? Why should I be equally callous to both? Then why should you alone be able to vibrate and not I?

GAN. Then take any of these instruments; there is surely much greater reverberation which resounds through the room when the lowest notes are struck, than when the highest notes are touched.

PIA. But don't you see that the larger the size, the greater the force must be, while the very bulk, length and weight reduce the number of wave-motions possible.

GAN. How about the croaking of frogs or the screeching of owls? there is very little bulk, weight or force in them, yet they split the ear.

LAK. I am sure your grandsons will propound quite a different theory, in explanation of the phenomenon.

MAD. Our own views about NADORPATTI (origin of sound) are quite different. It is a purely physiological question.

PIA. But all this belongs to *Acoustics*, which is another science altogether. Why do you bother yourself about it now. Let that pass.

LAK. What is astonishing to me is the anomaly in the case of distances and magnitudes which is quite perceptible to the eye, and I can't understand why your ear should belie my eye so treacherously.

VIDU. I therefore advised you not only to see with the ear and hear with the eye but also to taste with your nose, and smell with your tongue, so as to be able to appreciate music properly and relish it with a much greater *gusto*.

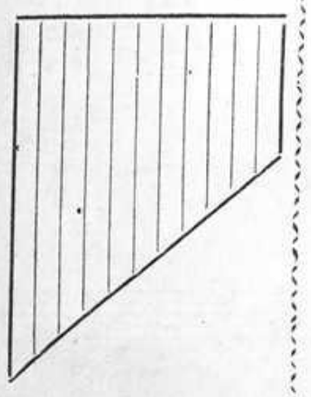
LAK. Even if you add your 5 senses and the 5 elements with twice the quantity of your brains so as to make a total of 12, you can't make my eyes believe that your 12 semitonic intervals are equal.

VAIN. Whatever explanations you may give, the simple moral will remain that there is much more mystery in the simplest phenomena of nature than your physics or philosophy can ever venture to unravel.

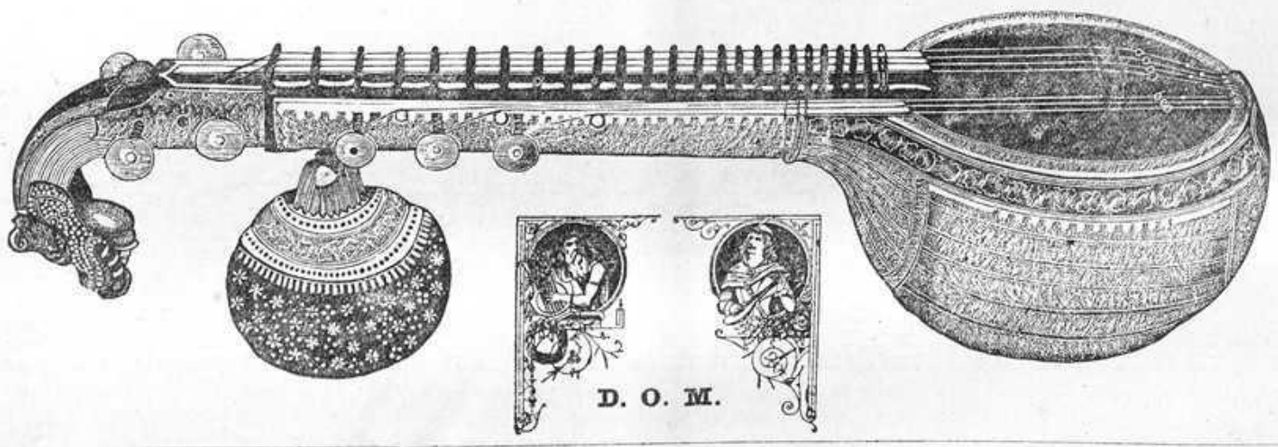
VIDU. This is all skittles: you're simply cracking riddles here, with your cracked fiddles and your half-cracked noddles!

Strings of the PIANO.

Lowest *Highest*



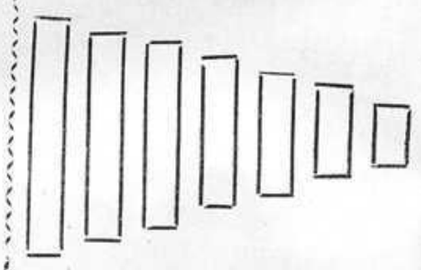
Chords and Frets of the VINA.



D. O. M.

Reeds of the HARMONIUM.

Lowest *Highest*



PIA. But come to the point: we were talking of your 72 modes.

VIOL. Yes, what is the difference between your 28th and 29th Modes?

LAK. All *I* know is that the difference between 29 and 28 is *one*!

VAIN. Yes, and all the difference lies in but one note; (*i.e.*, so far as their phiz is concerned); in the 28th mode, the NISHĀDAM is KAISIKI and in the 29th it is KĀKALI, *i.e.*, the 7th note of the scale is lower in the former and higher in the latter.

VIOL. That is, the B flat and B natural. Is there no other difference?

VAI. No, none in the main modes.

VIOL. Then the lower 7th is merely an *Accidental*, *i.e.*, a note not belonging to the scale, but brought in for variety and effect.

VAIN. Not a bit of it; the lower 7th is the life and soul of the 28th mode; you can't bring in any thing foreign, for effect, as you say in *our* music. Once you take up the mode with the lower 7th, you must sing throughout the piece in that mode, and never introduce any other 7th, which, under our system, is not admissible in that mode.

PIA. Stuff and nonsence: if you sing throughout with the lower 7th, which is your *LEADING NOTE*? *i.e.*, that which leads the conclusion of the piece to the Tonic or final note of rest.

VIOL. But first of all, let us know on what notes you conclude or close your melody as a general rule?

VAIN. Invariably with the SRUTI notes, *i.e.*, with the key-note or Tonic in almost all cases, but occasionally with the 5th or Dominant; the latter is however done more as a matter of license and caprice than in accordance with precept or principle. The tonic is the rule.

PIA. Then the imputation that you end your melodies with any note you like and that you have no fixed rules on the subject is wrong.

MAD. Utterly wrong! this is another of the great delusions which superficial observers have led you into and the sooner you disabuse yourselves of it the better.

VIOL. Now then about the **LEADING NOTE**; do you not close all your melodies with the higher 7th, as in your 29th mode,—(*i.e.*, whenever the 7th is followed by the final Tonic).

VAIN. Good heavens! why should we? what then is the object of having 72 modes, if there is to be no variety in this respect?

MAD. We recognise 3 Sevenths, which correspond respectively with your B natural, your B flat and your B double flat or A natural. We close with the highest (B natural) in 36 modes, with the middle (B flat) in 24 modes and with the lowest (B double flat) in 12 Modes.

PIA. Why the dickens, here is another topsy-turvy business. We in our system have been toiling for centuries to *approach* nearer and nearer to the Tonic, and we consider the discovery of the *Leading* note to be the greatest triumph in the development of the art; but you seem to have been *receding* further and further back from the Tonic!

LAK. Which is retrogressive and which progressive? Eh!! Approaching the goal or receding from it? *Recte* or *retro*?

VIOL. How on earth can the A natural, which is 1½ miles away from the key-note, serve the purpose of the 7th? in other words, how can the 6th possibly *lead* to a satisfactory close upon the 8th?

MAD. Ah! there is the rub! the triumph of art over theory, of brain over muscle, of the East over the West. It is not only in 36 of our main modes, but also in most of our derivative RĀGAS in other modes, that we purposely eliminate your leading note: we prefer by far the leap from A to C, which by our refined methods of playing and singing with GAMAKAS, is rendered exceedingly sublime and grand. *Vainika*, you better give him a few examples. (*Vain. plays.*)

PIA. Surely this is putting the cart before the horse.

VIDU. To me it has always been plain that these fellows had their heels over their heads and their brains in their buttocks!

MAD. Our experience is this: the most magnificent of all closes is yours of the Bass from the Dominant to the Tonic (5th to 8th, with an interval of 2½ tones).

PIA. True, but we never use it by itself: its effect is enhanced by its combination in other parts of the harmony with the indispensable *leading note* resolving itself into the tonic, the semitonic fall from the fourth to the third, &c.

VAIN. But the fact remains that the vigorous bound from the 5th to the 8th is the most stately and majestic of all closes, and we adopt it in hundreds of our RĀGAS.

MAD. Next in grandeur and solemnity is the leap from A flat to C (2 full tones) as in our RĀGAS, BHŪPĀLA, SĀVĒRI, KALĀVATI, &c. Then follows the skip from A natural to C (1½ tones) as in KĀMBŌDHI, MUKHĀRI, MŌHANA and a lot of others.

GANA. The bare names of these exquisitely beautiful RĀGAS are a sufficient guarantee to us to substantiate the absolute correctness of his assertion, however crab-like may appear his back-sliding.

MAD. Somewhat less sublime but exceedingly powerful and effective is the full-tone close from B flat to C, which occurs in most of your orthodox ecclesiastical cadences; some of these are simply heavenly.

VIOL. Well, I for one have always condemned the modern mania for sharpening these cadences as murderous and iniquitous in the extreme!

PIA. We have to sharpen them only because the strong and loud claims of Harmony imperiously over-ride the by far inferior claims of Melody; and we have arrived at such an advanced stage of development that we simply despise Melody unaccompanied by Harmony!

MAD. But I am speaking solely from a Melodic point of view, and we cannot but regard the semitonic close of your leading note on the tonic as the very last as well as the least of all effective cadences: for however well suited and indispensable it may be for purposes of Harmony, it appears to us to be essentially effeminate, ear-splitting and heart-breaking for purely melodic purposes.

PIA. It requires a lot of patience to deal with you, cross-grained crochety, cantankerous chaps; but all I'll now say is that I find your tastes and ideas diametrically opposed to ours in every respect.

VIOL. But come now to **ACCIDENTALS:** I thought, you said, you disallowed them entirely.

VAIN. Yes, our melodies must be pure and unadulterated: absolutely no foregin elements can be interpolated therein.

PIA. But do you really mean to say that you never use any sharps or flats at all, even as accidentals;—in other words, do you never raise or lower your notes, slightly for the sake of variety, even when your musical instincts, if you have any, clearly demand it?

VAIN. Certainly, *not we*, men of science; our rules and regulations on the subject are inexorable. Of course, the vulgar don't know them and make egregious mistakes, but that is nothing to the point.

GAN. But how about some of our RĀGAS, like KĀMBŌDHI, BHAI RAVI MUKHĀRI, SAURĀSHTRA, etc., which I thought were exceptions to the rule? Accidentals creep in occasionally in them.

VIDU. They are evidently heterogeneous, if not heterodox!

VAIN. Yes, these derivative RĀGAS have been imported from outside the Dravidian country, as their names imply, and we treat them as illegitimate and exotic. In short, they stand excommunicated.

LAK. What on earth is Exotic and what the deuce Derivative?

MAD. (i) The 72 modes forming the *Primary scales*, or JANAKA RĀGAS are classed as RĀGĀNGA. Among JANYA or derivative RĀGAS we recognise two classes:

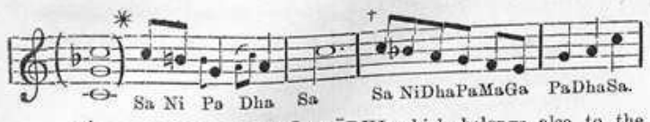
(ii) UPĀNGA, *i.e.*, purely Dravidian or KARNĀTA which are aboriginal and *legitimate* and

(iii) BHĀSHĀNGA, *i.e.*, foreign or exotic, which are *illegitimate*.

GAN. This is rank puritanism and conservatism of an ultramontane type.

VAIN. Nor is it all: even in these illegitimate RAGAS, we don't permit unbridled licence, *i.e.*, you are not at liberty to introduce accidentals where you like, but only in such and such well-defined situations: I'll illustrate this by one or two examples;—

(i) In KĀMBŌDHI, the flat 7th can be raised only in one way, as at*, *i.e.*, when you descend from the 7th to the 5th omitting the 6th: but if you descend regularly, thus†, 8th, 7th, 6th, 5th,—the 7th must be invariably flat, as this RĀGA belongs to the 28th Mode.

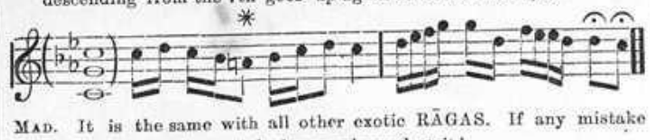


(ii) In YERUKULA KĀMBŌDHI, which belongs also to the same Mode, the 7th is raised only when it descends from the Tonic and rejoins it immediately afterwards*, as in the following example—;

(iii) In BHAIRAVI, Mode No. 20, most singers raise the 6th in ascending, probably to distinguish it from the TŌḌI (Mode No. 8) the upper tetrachord of which is exactly the same as in the other; but this is incorrect, as it converts Mode No. 20 to No. 22.

MAD. Europeans do the same in the *Melodic* Minor, but they raise also the 7th in the ascending scale, which then becomes our 23rd mode, instead of the 20th.

VAIN. The only accidental tolerated in BHAIRAVI is when the 6th descending from the 7th goes up again as shown below, at*



MAD. It is the same with all other exotic RĀGAS. If any mistake occurs, woe to the wretched man who makes it!

VIDU. I have known by experience what it is to slip in this respect; "*Deprendi miserum est; Fabio vel judice vincam.*"

MAD. (iv) In ĀNANDA BHAIRAVI, which is a most popular RĀGA and very much hackneyed about by comedians, &c., all sorts of liberties are taken; the 3rd, 6th and 7th which must always be flat are sharpened at will, according to the whims of the singers, but this is felt by orthodox men as outrageously murderous, so much so that they have banished it from the favourite pale of their selected RĀGAS. *Tyagayya* has hardly any melodies in it.

SAR. And yet it is among the most beautiful and enjoyable of all your *Karnata* RĀGAS.

VAIN. *Lais and Thais* might have been very beautiful and enjoyable, but no sensible man would purchase repentance from them at any cost; similarly, no honest Musician amongst us tolerates these excesses, even in exotic RĀGAS, with equanimity.

SAR. We don't care a fig for all this d—d rubbish in Hindustani music.

VIOL. Nor we in European music.

LAK. Nor we whose utter ignorance has always been eternal bliss.

VIDU. Nor we who are f-f-free as the f-f-fish in the sea.

MAD. Once allow accidentals or illegitimate notes to intermingle freely and promiscuously with the legitimate ones, the whole of our system falls to the ground; its *raison d'etre* completely disappears, and our best musicians may as well emigrate at once to the Antarctic Ocean!

SAR. We don't care to emigrate so foolishly: but shall stick to our system, which, we are very happy to see, agrees with the progressive methods of these gentlemen of the West.

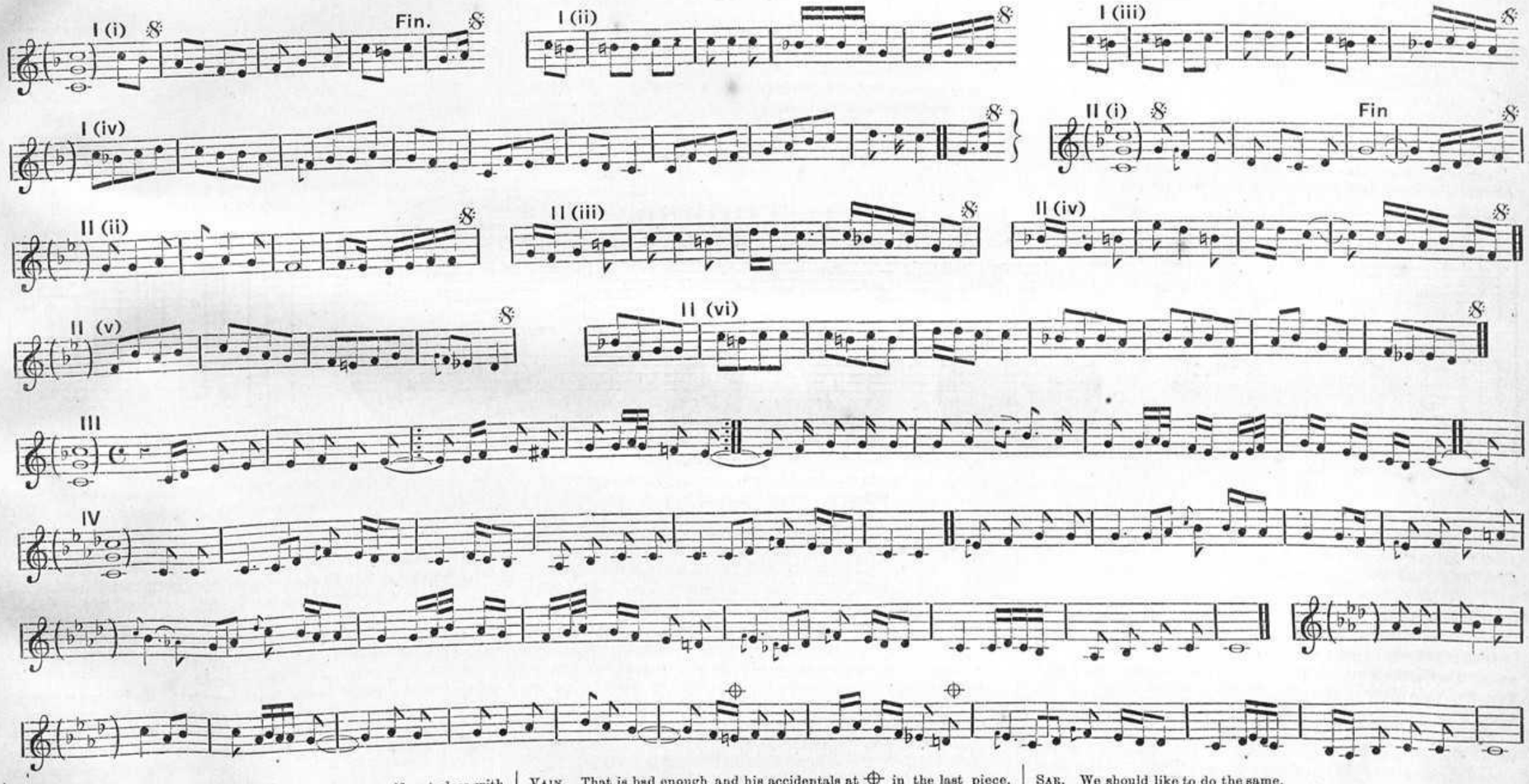
VAIN. (to SAR.) Will you give us a few short and simple examples of your style, which you prize so highly. I could never relish them.

GAN. There cannot be the slightest doubt but that several of the Hindustani airs we hear are ravishing in the extreme. However unscientific they may be in principle, they possess a peculiar spell and fascination of their own, which are entirely foreign to our scientifically correct melodies.

SAR. Be sure of it: it is entirely due to our accidentals.

VAIN. I have heard it said that the true Hindustani system originated in Nepaul, and that as it was handed down from mouth to mouth and descended to the plains, it gradually lost all its original beauty and freshness, so that by the time it passed from Bengal and Central India to the Tanjore district, it got completely corrupted and metamorphosed.

SAR. Be that as it may, the skeleton we possess is a treasure by itself, and I shall give you 3 or 4 short specimens, restricting myself to the simplest airs, just to show you how we revel in accidentals quite as sensibly as the musicians of the West. (*Sings.*)



MAD. Let me draw your special attention to the magnificent close with two full tones in the last piece and the artistic method of rendering it.

PIA. It is odd. *Voila tout.*

VIOL. I see you restrict your accidentals to but one or two notes.

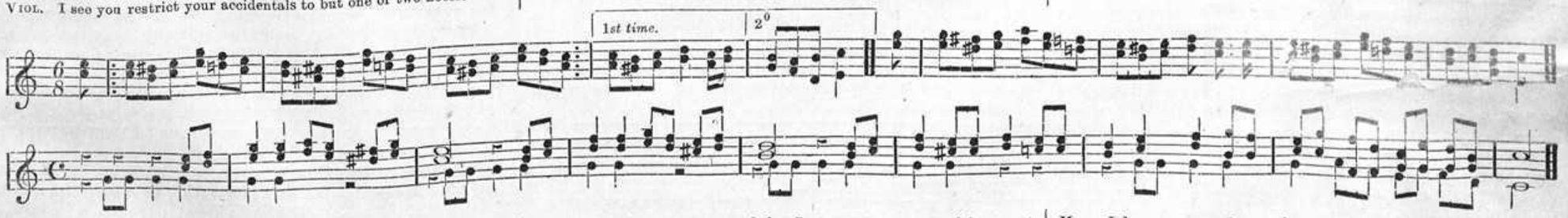
VAIN. That is bad enough and his accidentals at ⊕ in the last piece, which belongs to our divine RĀGA, TŌḌI are simply monstrous.

VIOL. We don't bind ourselves down by any such absurd restrictions, but resort to accidentals much more freely and promiscuously.

SAR. We should like to do the same.

VAIN. And be hanged!

PIA. I shall give two simple examples of the way in which we bring in accidentals in European Music.



MAD. I don't see the slightest shadow of a reason why you should introduce these accidentals at all. I'll sing the melodies without the sharps and you will see that how they gain in dignity, majesty and vigour. (*Sings*) Your accidentals make them effeminate and lugubrious. That's our point of view.

SAR. Hang your point of view! I agree with these masters of the West and hold that these accidentals give all the charm to their Music and it is just the same with ours.

LAK. "O, Jupiter, how weary are my spirits."

VIDU. "I care not for my spirits, if my legs are not weary."

LAK. "I am here with thee and thy Goats, as the most capricious poet honest Ovid was among the Goths."

VIDU. "O knowledge ill-inhabited; worse than Jove in a thatched house."

MANG (to LAK.) "If you, compact of jars, grow Musical,
We shall have shortly discord in the spheres."

LAK. Then all will end, and it will be well, for, we'll have no more of your d—d music or your d—d musical disputations.

JAY. But come, Messrs. PIA. and VIOL. let us get on. We have done with your *Accidentals*: now for your *Modulations*.

MANG. I dare say your views and ways will be quite as unwelcome to our men in this respect as in every other: it will make them dance in their seats: to witness it all is such a pleasure.

LAK. "So to your pleasures,
I am for other than for dancing measures." (*Goes.*)

JAY. Oh no, we'll never let you go: you must stick on; grin if you like, but you must hear and bear it all to the bitter end.

LAK. "And so from hour to hour I'll *rue* and *rue*,
And then from hour to hour I'll rot and rot."

MANG. "And thereby hangs a tale."

VIDU. As stale as tasteless ale.

VIOL. I shall now give you some short examples of **MODULATION.**

LAK. But first of all tell us what on earth you mean by that d--d word, which has puzzled me all along.

VIDU. He dreads puzzles and paradoxes: make his confusion worse confounded by your explanations, let us see!

GAN. Yes; play the part of the pedantic peripatetic as pompously as you can; we shall enjoy the fun for a little while.

PIA. "*Modulation* means a change of tonic or of mode, or of both at once; it deprives the notes of their functions and imposes others upon them; it gives us a new resting point or centre of attraction; it startles our musical ear by robbing it of the notes which it desires and which would satisfy it logically, and forcing others upon it. This substitution evidently cannot take place without a struggle. We feel unwilling to yield to the attraction of the new tonic without resistance, and cling to the original key until we are carried away, willing or unwilling into the orbit of the new one."

LAK. Oh! give me a dose of chloroform please: he is clearly dragging me over the Styx and the Lethe to the infernal regions, and I can't bear the torture any longer with this flesh and blood of mine!

PIA. "The more distant it is—that is to say, the more strange notes are introduced by the new key—the greater efforts are required in the modulation. If the change be too distant or too abrupt, the ear must, so to speak, be stunned, and forced into accepting the new tonic by actual violence."

VIDU. You have neared the island of the siren Circe! Shall I pour molten lead into your ears, or tie you hand and foot to the mast of your doomed vessel? Poor enchanted Ulysses! you can't escape!

PIA. "It is impossible not to feel startled by such abrupt changes. They produce the same effect æsthetically as would be produced physically, if we were suddenly transported from Sicily to Siberia."

LAK. You have transported me from Scylla to Charybdis; my ignorance was bliss: your elucidation has plunged me in the plagues of Pluto!

VAIN. But to speak seriously, all this stunning and startling, struggling and transportation are surely out of place in Music: our system is just the reverse: you find nothing but absolute calm, mellifluous ease, and pure Elysian lusciousness in it. There is not the least dread of a foreign invasion or an unwelcome adulteration.

JAYA. Then, what enjoyment or attraction do you find in these foreign notes, which you clearly admit to be unwelcome and why should you allow them to be forced upon you, willy-nilly?

VIOL. Real enjoyment consists in adventurous excursions outside the ordinary groove of routine life; unexpected surprises send a thrill of delight through the whole frame, while dull lethargy and indolent inactivity send you to sleep.

PIA. "Every time that a note or notes, foreign to the original key, present themselves—notes capable of displacing the tonic, changing the key, or delaying the final close and imposing other desires and attractions upon the ear—every time that these irregular and unexpected notes appear and break the regularity of the metrical accent, or destroy the symmetry of the first rhythmical design,.....the first impulse is to regard these notes as false, but we soon feel that they are in accordance with the laws of tonality, key, time, and rhythm and that they only lead to a new key, a new centre of attraction, or a new rhythmical design, and must be accepted. The artist will therefore manifest his impressions by more powerful tone and greater animation followed by exhaustion and languor."*

LAK. If ever exhaustion and languor did overwhelm any human being upon earth, alas! it is poor wretched me, at this critical moment.

VAIN. We can't possibly take any delight in all this deliberate breaking of regularity and destruction of symmetry; we keep to the notes legitimately belonging to each mode and shun the illegitimate "imposition of other desires and attractions upon our ears." Above-all, we never change the pitch or displace the tonic on any account.

VIOL. That betrays the primitive simplicity and rugged rusticity of your hoary antiquity, wherein you have been stinking in a state of stagnation for thousands of years. Where then is the proof of your boasted civilisation? Our system is the outcome of an enlightened development that has gone on, working its way out of antiquated methods, slowly and surely, during several centuries of continual amelioration and progress.

VAIN. We cannot admire progress of this description; according to our principles, it is downright profanity, if not gross profligacy.

MAD. To avoid undue prolixity and consequent *ennui* (which the proscription of accidentals and pitch-transmutation ought to render all the more unpalatable to you) our melodies are made as short as possible, so that you can always change the airs and modes as often as you like. But for all practical purposes, both our singers and hearers indulge in the luxury of the doctrine, "*Decies repetita placebit*," and prefer to stick to the same RĀGA for hours and days together.

* Lussy on "*Musical Expression.*"

GAN. *TYAGAYYA*, for instance, has multiplied variations without number in several of his *KRITIS*, carefully restricting himself to the limits of the periods or phrases with which he originally began.

MAD. These variations might appear puerile in the eyes of Western Musicians, who are satisfied with nothing short of complete changes of keys, without any restrictions as regards limit, time, &c. But the true display of skill consists in bringing out the maximum amount of variation with the minimum amount of liberty and scope for action. The wonder is not that we have not done more, but how we have been able to do so much within such circumscribed limits. (*Vide App.*)

VAIN. Some singers make a special study of one particular RĀGA all their lives, singing nothing else and striving to bring out all its latent beauties as prominently as possible: so much so that the names of the RAGAS have popularly been prefixed to their *cognomina* as *prænomina* and *agnomina*: *e.g.*, TŌDI *SITARAMAYYA*, &c.

MAD. If however you want more frequent and at the same time more piquant changes within the limits of one and the same composition, you have our RĀGAMĀLIKAS, in which the changes are æsthetically greater than in a transportation from the torrid to the frigid zone.

PIA. But without accidentals and modulation, in our sense of the terms, your music cannot but be woefully and intolerably monotonous.

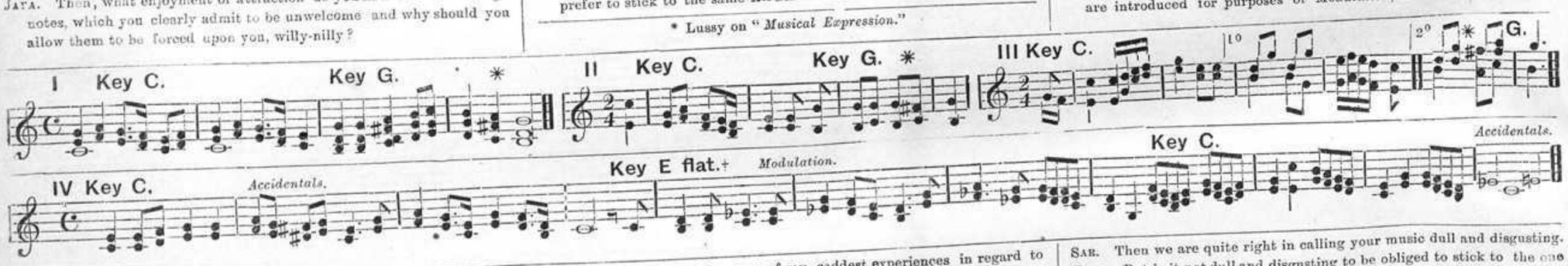
VAIN. Why is that?

VIOL. It must be same-toned or unvaried, and therefore awfully dull and disgusting.

VAIN. Same-toned and unvaried, yes; dull and disgusting, by all the devils, no; the sameness of the tone is the greatest charm and beauty of *our* system; it is the *sine qua non* of its very existence; its purity should remain ever unsullied; all foreign admixtures will render it meretricious in the extreme, and all our orthodox men of science very jealously and rigidly exclude them.

LAK. That's very orthodox indeed!

VIOL. But what harm can there be in sliding to an allied scale, just over a few bars, for the sake of variety, and then reverting to the original scale, as we invariably do. The shortest of our melodies never fails to close on the fifth* as a varied tonic, or to flatten the 3rd and 6th for† mournful and pathetic passages. It is this simple kind of *Modulation* which constitutes the greatest charm of *our* system. I shall give you a few short examples, showing how sharps and flats are introduced for purposes of *Modulation*, in our system.



VAIN. But which is your SRUTI or key-note in such cases?

VIOL. It varies with each modulation from scale to scale, and this is well indicated in the Solfa Notation, where each change is clearly* distinguished; thus, Key C; Key G; Key E, &c., as shown above.

VAIN. In our classical system, this is strictly forbidden; the SRUTI or pitch once taken up and therefore the *SRUTI Note* or Tonic can never, never be altered; and to ensure this there are always a few instruments sounding this note as a drone, without intermission.

PIA. But are there no recognised exceptions to this stupid rule?

VAIN. Absolutely none; in the case of a RĀGAMALIKA or garland of melody-moulds, the RĀGAS are changed continually at the end of a certain number of bars; but even here, each portion or RĀGA is a consistent whole by itself,—*sui generis*,—same-toned and unvaried, so far as it goes; the SRUTI or key-note continues moreover unaltered throughout the performance, even though so many as 72 different RĀGAS may be introduced into the same piece.

PIA. Well, our plan is just the reverse; we frequently change the *Tonic* or the key-note for the sake of variety, by gliding into allied keys, but as we recognise only two modes (*Major* and *Minor*) we generally modulate from the one to the other, in different ways, sometimes taking the *Tonic Minor*, sometimes the *Relative Minor*, and *vice versa*.

MAD. You call it *Modulation*, but we can view it only in the light of an awkward shifting of the SRUTI or *Tonic* on each occasion; if we chose to do the same with our 72 modes, the variety would be endless, but it is an idle dodge altogether and we believe that you are obliged to resort to it solely owing to the paucity of your modes and the entire absence of such a thing as a RĀGA in your system.

VAIN. This accounts for one of my saddest experiences in regard to your Music. How often had I offered violence to my feelings and made it a point to stand and listen to some of your Bands playing at the Beach, &c! Until you came to the end, I could not for the life of me find out your tonic and was in agonies all along. And yet, ask me the name of any RĀGA or *Mode* which anybody may sing in, the SRUTI alone being given, I can tell it at once,—with a readiness which you can never acquire after a 100 years' study of our system.

PIA. I don't quite follow you; let us be quite clear about it: I understand the difference to be this; you seek variety by an *internal* change, i.e., by altering only the *intermediate* notes of the scale and retaining the *extremes* as immutable. On the contrary, we produce variety by a wholesale transmutation, or a change in the *external* form, *viz.*, by shifting the entire scale bodily from one pitch to another (as is done by a transferrible keyboard in some Harmoniums), but retaining all the original intervals of the scale absolutely intact.

MAD. Precisely: you don't change the modes really; (for, *major* to *minor* is only one out of many possible forms and is next to nothing, as the intervals in both are much the same). You'll find real modulation or change-from-mode-to-mode only in our RĀGAMĀLIKAS. (*Vide* an excellent specimen in 32 RĀGAS, by *SUBBARAMA DIKSHIT*, in honour of the **Maharajah of Vizianagaram** in the appendix to this prelude, especially the rapid changes from bar to bar, on p. 7.

PIA. But modulation without a change of the tonic from the original pitch is no modulation at all; any amount of internal change will still leave a general impression of monotony.

VAIN. We find absolutely no monotony, because we have a prodigious number of Modes for purposes of variation and can therefore well afford to stick to the same key-note.

SAR. Then we are quite right in calling your music dull and disgusting.

VAIN. But is it not dull and disgusting to be obliged to stick to the one partner you are wedded to for life? Will it not be much sweeter to be allowed to have a change, now and then, just for a short time?

SAR. Confound it, man! the two cases are not at all parallel. In Matrimony, the compact is that you should not even dream of any other but the one you are chained to for life: in Music, there is no such compact, and for Heaven's sake, don't seek to introduce it there.

VAIN. There is the rub; in our pure Dravidian music, there is such a compact; and it is a most solemn one,—absolutely sacred and inviolable. "Each *Mode* for itself and Heaven for us all" is our motto.

SAR. But what pleasure can there be in hearing the same notes over and over again without any change or variety?

VAIN. What a stupid question to ask after the odious comparison I deliberately made, just now, to make him understand the importance of the difference. I am ashamed to be harping on the same string.

VIDU. I will put it more plainly then: what pleasure can there be, he asks, in kissing the same photo over and over again without any change or variety. *Indignere licet*; *juvat inconcessa voluptas*!

VAIN. (*In a rage*) But you are not monogamists, either in practice, or in theory; whence all the evil.

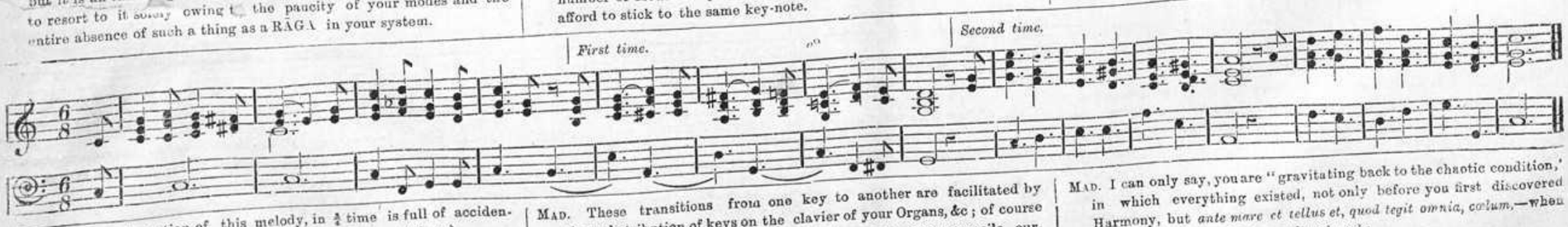
JAYA. Silence, man! you must be flayed alive.

SAR. Well, our lawgivers allow us greater latitude, in this respect, but we do not abuse it: anyhow we always find that even in legal wedlock as well as in Music.—"Stolen kisses are the sweetest."

VIDU. *Nitimur in vetitum semper cupimusque negata.*

VAIN. Every body eats the forbidden fruit but it stands still forbidden.

PIA. But see what grand effects our modulations of keys produce. (*Plays.*)



PIA. The second portion of this melody, in $\frac{6}{8}$ time is full of accidentals and rapid modulations and closes on the fifth; (*Plays.*)

"Our older masters however must, on this point, be judged to have had but little sense of the actual force of different keys as a matter of form; for, in a large proportion of examples they were content to waver up and down between nearly related keys and constantly to resume one another without order or design.....Even BACH occasionally presents similar examples and MOZART'S distributions of modulation in the "*Splendente te Deus*"...are on a similar plan, for he digresses and returns again to the principal key at least twelve times in the course of the work." (Vide *MODULATION* in the Dictionary of Music).

MAD. These transitions from one key to another are facilitated by the redistribution of keys on the clavier of your Organs, &c; of course we can do the same on the *VINA*; but we can never reconcile ourselves to the principle, which appears to us to be no principle at all.

PIA. On the contrary, we feel frequent changes of key to be so essentially necessary in modern music, that you find the number of transitions exceeding the number of bars in some passages, while in others groups of chords representing any given tonality are constantly rendered shorter and shorter until at length they are reduced to one or two, which by no means express the tonality clearly.

MAD. I can only say, you are "gravitating back to the chaotic condition," in which everything existed, not only before you first discovered Harmony, but *ante mare et tellus et, quod tegit omnia, cœlum*,—when

Unus erat toto Naturæ vultus in orbe,
Quem dixere Chaos, rudis indigestaque moles,
Nec quicquam, nisi pondus iners, congestaque eodem
Non bene junctarum discordia semina rerum;
Obstabatque aliis aliud, quia corpore in uno
Frigida pugnabant calidis, humentia siccis.
MOLLIA cum DURIS, sine pondere habentia pondus.

PIA. I don't follow the drift of your argument, as applied to this passage, which every child knows by heart; what on earth are you about?

MAD. I'll add a commentary then; *Unus erat Vultus*: you first rejected the Grecian and Medieval modes; you are now fast destroying the two poor remnants *Major* and *Minor* by constantly intermingling, mangling and mauling them, so that ultimately there will be but one conglomerated mass of crude indigestible matter (*rudis indigestaque moles*) with its primordial features! (*unus vultus*).

VIOL. What d—d rot? of course we can't foretell what shape our modern tonality will finally take; but it is bound to improve, not go back, as you madly foretell.

VIDU. As *madly* as the MAD Cassandra!

MAD. I shall go on: *Frigida pugnabant calidis*; *MOLLIA cum DURIS*. This is exactly what occurs in all your modernised music;—*BEMOLLES*, *Dieses* and *Becarres*, warring and jarring with each other, like the aboriginal elements, in one and the same composition (*corpore in uno*), and with everything congested (*congestaque eodem*), obstinately obtrusive and obstructive (*obstabat aliis aliud*), as of yore.

PIA. Enough of this rubbish. You are trying to prove that Heaven is Hell, that the highest summit of perfection is the lowest abyss of perdition and that the best of civilisations is the worst of barbarisms.

MAD. On the other hand, just see how well the subsequent disentanglement of the elements from Chaos and the entire segregation of dissimilars from similars coincides exactly with our system!

VIDU. Alas! we are undone!

Quem vero arripuit, tenet, occiditque legendo,
Non missura cutem nisi plena cruoris hirudo.

MAD. No, I'll let you off presently;

Hanc Deus et Melior litem Natura diremit,
Nam cœlo terras et terris abscidit undas,
Et liquidum spisso secrevit ab aere cœlum;
Quod postquam evolvit, excoque exemit acervo,
Dissociata locis concordi pace ligavit.

VIDU. Now must come, *comme il faut*, your confounded, contemptible commentary, with all its childishness, churlishness and charlatanism, at which "my lungs begin to crow like chanticleer"

MAD. Yes; *Cœlo terras, terris undas, liquidum spisso*. We have separated Upper from Lower tetrachords; Immutable extremes from Varying intermediate notes, Modes with F natural from Modes with F sharp; Parent from Derivative RĀGAS,—in short we have clearly distinguished every possible variety and retained it, in its proper place, quite apart by itself, (*dissociata locis*); so that, on the whole, there is no longer any jarring or warring, but everything is united methodically and systematically, in peace and in concord (*concordi pace ligavit.*)

VIDU. No doctor of divinity dallies with his dogmas so dexterously as the devil, when he is determined to defend his d—d designs.

VIOL. But let alone theories and principles: what was the real effect produced upon your ears by our modulations, say for example, in the last piece played by PIA.

JAYA. It was grand, majestic, imposing and very effective, certainly.

VIDU. But was it a *discordia concors* or a *concordia discors*, I wonder?

VAIN. To me, it was an *omnium gatherum* of all sorts of incongruous elements huddled together, pell-mell, harum-scarum, helter-skelter, higgledy-piggledy;—in other words, it was one dreadful downpour of cats and dogs, thunder and lightning, fire and brimstone!

PIA. But was not all this followed by a divine calm at the end, whenever I reverted to the original key and closed with the tonic? And did not this contrast of itself enhance the enjoyment of the whole,—like a calm after a storm?

VAIN. But why raise the storm yourself? We have quite enough already, within and without, to be worried about!

VIDU. "Was't ever in *Camp*, Shepherd?

VAIN. "No, truly" and never shall, so help me Baal!

VIDU. "Then, thou art damned"

VAIN. "Nay,——I hope——"

VIDU. "Truly, thou art damned, like an ill-roasted egg all on one side."

VAIN. "For not being in *Camp*? Your reason?"

VIDU. Why, man, if thou never wast in camp, thou never sawest war and bloodshed; if thou never sawest war and bloodshed, thou never knewest bustle and turmoil; if thou never knewest bustle and turmoil, thou never knewest the value of the joy and laughter that reigned before; if thou never knewest the value of the joy and laughter that reigned before, thou never knewest the value of the joy and laughter that reigned thereafter. Now, not knowing the value of joy and laughter, either before or after, thou canst not but be damned hereafter, and be roasted on every side for ever and after. Thou art truly in a parlous and piteous condition, Shepherd.

VAIN. Better be damned quietly at home, in peace and calm, and joy and laughter, than be dragged into camp, amidst war and bloodshed, and be saved thereafter.

SAR. "I was never so be-rhymed since Pythagoras' time, that I was an Irish rat, which I can hardly remember."

JAYA. You are wasting our time; let us get on: you want to say that you won't admit sudden and unwelcome changes of key or tonic, whereas in the European system they consider it the best means of avoiding monotony and creating effect. What then is your own plan?

GAN. We don't muddle our music in such a hodge-podge fashion. Our fundamental notes, (First and Last of each half of the scale) stand immutable for all the 36 Modes in each of our two groups.

VIOL. Eh! this is exactly the old idea of TETRACHORDS, first started by the ancient Greeks! I am sure these beggars of the East have simply borrowed their system from their conquerors of the West.

PIA. No: Strabo says just the reverse! I first thought I smelt the Ionian mode in what he called his 28th MĒLA; but neither the Greeks nor the medieval musicians had more than 12 or 14 modes in all; let us wait and see what their other combinations are.

GAN. Every other note, lying between the two extremes, has a peculiar charm of its own from an æsthetic point of view; we assign quite a distinct palace for it, and we enjoy it in its own home, separately and alone, in perpetual peace and calm, with unmixed joy and laughter, and, we earnestly hope, for ever and after.

VAIN. I'll explain it in other words; we have Seventy-two different NANDAVANAS, Groves, or Woods,* each laid out with the most exquisitely beautiful plantations and aromatic herbs. Within each grove are numbers of verdant †Orchards, Parks and Gardens, teeming with the most wonderfully and artistically well-constructed bowers and delicious arbours and pleasant alleys. We lounge and linger in each of them, as long as we like, and turn to another, only when we are tired of the first. In this way we have endless varieties to satisfy us!

* MĒLAS or Parent-Modes.

† RAGAS or Melody-moulds.

MAD. But in all the 72 groves, the Entrance (*Tonic*), the Centre (*Dominant*) and the outer Extremity (*Octave*) are exactly the same to all outward appearance and are immutable by Nature.

VIOL. Your immutables can never satisfy *us*. We revel in modulation and in accidentals and can't do without them, at every turn, even in the shortest of our songs. That is the long and short of it.

GAN. That is to say, you will always be ploughing in alien ground.

VAIN. And your system will always be unprincipled and unscientific.

SAR. Not necessarily; every rule has its exceptions, and exceptions confirm the rule. Variety is a greater factor in human happiness than uniformity or symmetry.

VAIN. We have variety too, and a good deal more than you, for we have our RĀGAS, which you have not; but our classical system is pure and our rules rigid: they admit of no exceptions *as such*.

JAY. It is idle to argue further on this point.

SAR. I'll end it then, but your system is dreadfully dull and disgusting.

VAIN. Yours is abominably impure and licentious.

SAR. Yours is monotonous!

VAIN. Yours is polygamous!

SAR. Yours is barbarous.

VAIN. Yours is cacophonous.

JAYA. Hallo! stop (*Rings.*) *De gustibus non est disputandum.* Let there be no wrangling about international tastes. Association is all in all.

SCENE VI.

THE ADORABLE INDIAN SCALE, MĀYĀ MĀḶAVA GAUḶĀ. (MODE No. 15.)—THE EXCEEDINGLY MERRY AND FESTIVE MODE, KALYĀṆI. (MODE No. 65, WITH 3 FULL TONES IN THE LOWER TETRACHORD.) BOTH OF THEM UNPARALLELED FOR BEAUTY AND PATHOS IN THE MUSIC OF ANY OTHER NATION IN THE WORLD.
MAIN PRINCIPLES UNDERLYING THE FORMATION OF INDIAN SCALES.

PIA. Now, *Mangala*, give us your tune again and I'll try and note it down, with the help of the Piano here. (*Mangala* sings as on page 3.)

VIOL. But what is the meaning of this? I find she uses two flats in wrong places, the second and the sixth, and moreover she twists about the time dreadfully.

VAIN. (*Indignantly*) What on earth! man? are you mad! She is quite right, both as regards the scale and the time.

LAK. (*aside*) Ah! this is becoming interesting, now; I hope there will be a duel here shortly, on a small scale at least. I don't follow a word of their high Dutch and I wish they would eat up one another.

VIDU. And end the business so, leaving nothing but their tails behind.

PIA. Will you please sing for me this correct scale as you call it.

VAIN. I'll play it for you on this my VĪṆA and show you. (*Plays.*)

PIA. But, by the by, do you mean to say that this instrument of yours cannot give out louder and bolder tones than this?

VAIN. For shame! do you mean to say that loudness and boldness are all in all in music, which you call the *Divine Art*?

PIA. But just hear the manly and clear tones of the Pianoforte (*Plays first* Piano, *then* Forte, *with imitations of storm and thunder.*)

LAK. Why, that is more lively, at any rate?

VAIN. It is all noise and uproar; just hear the soft and mellow tones of my heavenly VĪṆA (*Plays.*)

PIA. Why, I can play softer still; (*Plays Pianissimo.*)

LAK. That is difference indeed!

VAIN. But your notes are so stiff and rigid: so detached and disconnected: just listen to mine (*Plays* MĒḶA No. 15 in CHĀPU TĀḶA *with numerous kinds of graces or* GAMAKAS.)

GAN. Oh, the divine VĪṆA, how incomparably superior it is to every other instrument on earth? I can never appreciate anything else; whenever its exquisite tones cease to fall on my ears, I sigh and sigh to hear them again.

LAK. And I am glad I can go to sleep. (*Nods*)

PIA. (*aside*) Just fancy the deftness of his fingers, the strange whinings of those strings, and the weird effect of it all. But, wonder of wonders! what a strange scale and what an odd rhythm he uses and how much regularity there is in all this seeming irregularity? Let me be patient. (*Aloud*) Very well then? Please play that tune of *Mangala* over again. (VAIN. *Plays.*)

GAN. Oh! the heavenly MĀYĀ MĀḶAVA GAUḶA. How it pierces straight through my heart and sinks to the bottom of it, setting all its chords in vibration!

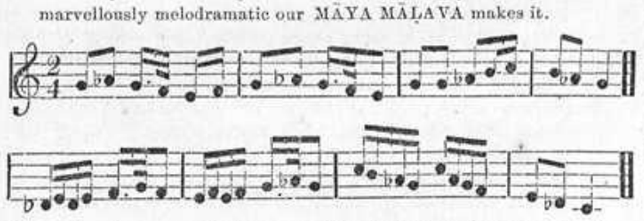
LAK. This is news to me—Ah! Ah! Ah!

VIOL. No less to me; but why should the 2nd and 6th notes of the scale be flats, I don't see.?

VAIN. That is the structure of the 15th of our 72 modes, which is justly called MĀYĀ or bewitching.

GAN. It is our favourite scale, and all our lessons, from the most elementary up to the highest standard, are taught in it.

MAD. A large mass of our mellow melody-moulds emanates from this mode, which is one of our mightiest melody-manufacturing mines. May I mar your Sicilian mariners' hymn, by a metathesis to this mode? you can't imagine how much more mystic, mesmeric and marvellously melodramatic our MĀYA MĀḶAVA makes it.



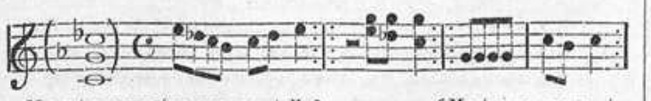
LAK. You have marred the mariners' melody in a marvellously melancholy manner, by your Machiavelian modes and mystic mesmerisims!

GAN. But what call you this? Mode-metathesis, Melody-metamorphosis or Mould-metempsychosis?

VIDU. Oh! which of you can tell,
Why there's such magic spell,
In MĀYĀ MĀḶAVEL,
More than in milk and *mel*!

GAN. Master, master, can you tell,
Why the black bird sings so well?

MAD. You may try this tune too, if you like, with the D flat.

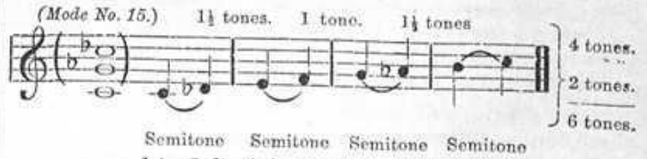


M a s t e r, master, can you tell / Why the black-bird sings so well } Can you tell { Master, m, can y. t. / Why the b-b. s. s. w.

PIA. Oh! enough of your monstrous mar-texts, please.

LAK. It is melodramatic with a vengeance, let us proceed.

VIOL. I see the scale proceeds by semitones, taking every two notes together, in succession: so that, on the whole, there are 2½ tones in each tetrachord, exactly as in our *major* and *minor* scales.



Semitone Semitone Semitone Semitone
1st, 2nd; 3rd, 4th; 5th, 6th; 7th, 8th.

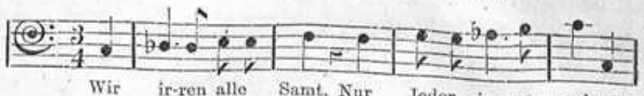
PIA. But between your 2nd and 3rd, as well as between the 6th and 7th, the distance or *interval* is something enormous, and I see that you have to jump with a tremendous bound, over nearly one-fourth of the entire length of your VĪṆA, at the bottom!

VAIN. What does that matter? It is so in most of our 72 modes.

LAK. O! I am sick. I must have a little rest. (*Yawns and sleeps.*)

VIOL. It is certainly a most extraordinary scale, and if as you say, it is the most popular of your modes, it is really astonishing why none of the European nations, who have been here in India for the last four centuries, have brought it to the notice of the Western Musical world. Hundreds of our musicians have sojourned here.

PIA. Why? as far as I know, at least one of our great masters seems to have heard of it, though a little too late;—for "one of the last times that **BEETHOVEN'S** pen touched the paper, before he took his death bed was to add his signature and a line of Music (in a strange scale, to a note of his dictation to Holz, "December 1826" (Nohl Letters 385): (*Vide Dictionary of Music under HOLZ.*)



Wir ir-ren alle Samt, Nur Jeder ir-ret anderst.
Wie immer Ihr Freund **BEETHOVEN.**

MAD. Who would believe that the idea originated here?

JAYA. What a magnificent sequel to this piece has the world lost by the untimely death of that composer!

GAN. What splendid operas would have been produced by the great masters of the West, if they had been conversant with the principles underlying the formation of our scales, the construction of our RĀGAMĀLIKAS, the distinguishing features of our RĀGAS, &c.

VIDU. *O fortunatos nimium sua si bona norint!*

VIOL. But wait; let us proceed step by step. **Beethoven** may have adopted the scale merely as a curiosity with which to begin a novel work: we can't recognise it to be a scale proper.

MAD. Why not? it is quite as proper, normal and legitimate, as any of our other scales adopted by you, under the names of *Major* and *Minor*.

VIOL. But surely a *scale*, to be a scale or *ladder*, must proceed step by step, and not by skips and bounds.

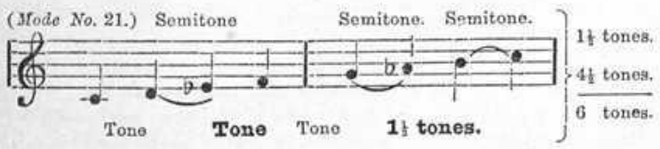
VIDU. But surely no one can prevent me from skipping over two or more steps at a bound, in any flight of steps?

PIA. You can skip over a whole octave for the matter of that, but all fundamental scales should proceed regularly, *di grado* and not *di salto*.

VAIN. We don't care for that; we have 8 steps to mount in each scale and we mount them in every possible order of steps, skipping over some of the intermediate steps here and some there, but we take very good care to not omit any of the steps on the whole.

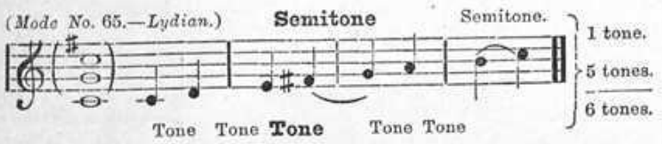
VIOL. But the steps chosen should be of more or less uniform measurement—, in other words, equidistant; should they not?

PIA. Well, we have ourselves infringed this principle now; the latest and most approved form of the *Minor*, (Harmonic minor) contains 1½ tones between the 6th and 7th, exactly as in their 15th mode.



VIOL. Yes: but we regard that in the light of an accidental not a regular diatonic scale, like the major. In my opinion, it is absolutely essential that the intervals should be all uniform.

MAD. To have real uniformity, you must have 3 full tones between the 4 notes of a tetrachord, as we have in our 65th mode,— called KALYĀNI, which is another of our most fascinating and favourite modes. It has the F sharp, but the C and G continue to remain the tonic and dominant as in all the 72 modes.



PIA. What on earth do you mean? three tones in a tetrachord! and you pretend to call yourselves scientific musicians! Why man, the Exquimaux, (not to speak of the Chinese) are much better!

MAD. Ha! there is the rub! drink deep of the Pierian springs, which we have created in this most interesting and intoxicating of our modes, study our *modus operandi* and then judge.

PIA. Three full tones together; with the F sharp *not* as an accidental or as a leading note to the G but as the *subdominant*, and with C as the Tonic! Good heavens! it is not idiosyncracy, man, but downright idiocy,—not eccentricity but execrable exorbitancy.

MAD. First examine our melodies, I say, and the way in which we manipulate the obnoxious notes in these modes, and then judge. *Vainik*, just do give him an idea. (VAIN. *plays* as in *App*).

VIOL. As far as I can make out, these melodies seem to halt midway between two Minors (the relative of C and the relative of G), and clearly betray the vain endeavours of VAIN. to cling to the C as the Tonic, in order to satisfy your d—d theoretical requirements.

MAD. I knew you would say so, but that is only one method of treatment; we can vary this method in an infinite number of ways, retaining the main characteristics unchanged.

PIA. All I can say is that your airs in these modes will never be called even by the name of music by our great masters.

SAR. Well, I don't agree with you there: the enjoyment we derive from the RĀG KALYĀN is superior to every other earthly enjoyment, and can be compared only to what we expect in *our* own future Paradise.

PIA. But, but, but, even our medieval monkeyish mode-mongers, dreaded the idea of 3 tones and decried it as a "*Tritonus*" and a "*Diabolus in Musica*," You must be very sorry devils and monkeys indeed to find even the most morbid delight it it!

VIDU. The devil was sick and the devil a saint would be,
The devil got better, and the devil of a saint was he!
These d—d idlers are sickly devils now and therefore delight in these morbid modes, pretending to be veritable saints, with their pure and unadulterated notes; but they'll soon get better, and let us hope wiser, and then they'll tear to tatters these Tritons and Tritones, like the veriest of dis-sainted devils.

LAK. But wait a bit! do you not honestly think, that if you have 3 tones in the lower tetrachord, you must have also 3 in the upper? Otherwise, where is uniformity.?

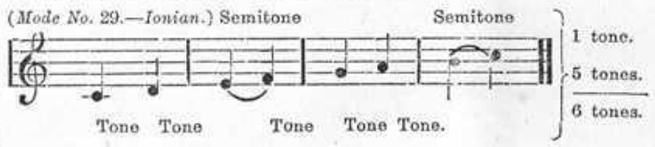
MAD. You may try, but that will take you half a mile beyond the Octave, which is our *ne plus ultra*, and you can't overstep that.

PIA. Then the two tetrachords will not be similar?

MAD. In the first 36 modes, they will, but in the last 36, they will not.

VIOL. But we must get to the bottom of this 72-foot abyss. You won't then acknowledge the principle that the intervals between the notes in the scale should be equidistant, in both tetrachords.

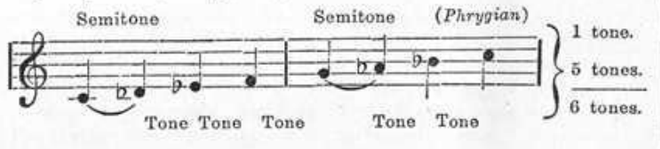
MAD. Not necessarily; in the scale you call *your Major*, our 29th, the spaces between the 3rd and 4th as well as the 7th and 8th are only half of those between the other notes.



VIOL. Yes: this arrangement of tones and semitones is the most pleasing and the most scientifically correct. We therefore call it the *Natural* scale, *i.e.*, *the* scale of **Nature**, *par excellence*, and write it on the stave, quite plainly, without any sharps or flats.

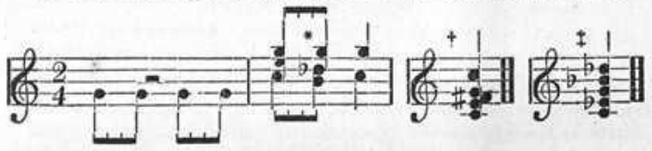
PIA. Scientific analysis shows that the ratios of the intervals of the diatonic major scale are the simplest and most concordant, while all others are more complex and not so pleasant to the ear; we are therefore perfectly right in adhering to this arrangement as the only satisfactory one and rejecting all others as unscientific.

VAIN. What if you place the semitones in other positions as we do, for example, between the 1st and the 2nd notes as well as the 5th and 6th of the scale, which is one of our most favourite arrangements (MĒḶA No. 8; TŌḌI), and just the reverse of yours?



VIOL. I don't see why not: but there is no leading note, and it won't do at all for purposes of harmony which is all in all to us. For this reason, we have rejected as utterly barbarous all the ecclesiastical scales, that were unsuited for this purpose; the above is one of them.

PIA. *A fortiori*, with yours; for, what are we to make of the cursedly cacophonous combination,* which you so cooly introduced into that beautiful Round, when you mercilessly mutilated it with your flat D? Or what accord can we make with your sharp † 4th, or with *your* confounded four ‡ flats, retaining C and G as tonic and dominant.?



MAD. Ha! there's the rub! It will tax all the beaming intellect of a **Beethoven** to handle these scales properly, *i.e.*, without offending your present laws of Harmony!

GAN. If that be the case, why not reject the Harmony altogether?

PIA. Halloa! Why not reject your d—d modes altogether?

SAR. That indeed we can't!

VIDU. He would sooner reject all the charms of his Harems,
And submit to all manner of harms and alarums,
Than reject the HOURI in his HAMĪR-KALYĀNY,
For hives of the honey in your heavenly Harmony!

JAYA. Oh! don't drive us to despair with this perpetual jingle and rattle of disjointed rhymes and cacophonous euphuisms.

GAN. It may be cacophonous to your ears; but all our Indian literature as well as all our familiar colloquialisms are full of alliterations of this kind, and however ill they may halt and limp, we like them well enough. Leave us alone.

VIOL. How their tastes are poles apart from ours!

VIDU. (*Sings*) Mary, Mary, Quite contrāry.!

JAYA. I hate these digressions; let us get back to our subject. In the European system, they reject all combinations, which are unsuited for purposes of Harmony. How about your scales!

VAIN. We reject nothing, but utilise every possible mode of combining tones and semitones, first in the lower tetrachord and then in the upper, and then in both of these put together.

VIOL. And how do you combine them?

VAIN. It is very simple: We first divide the scale into two halves exactly alike, SA to MA and PA to SA (C to F and G to c), as a solid foundation for the whole of our superstructure; we then lay down the rule that these extremes should not be varied, but should remain absolutely immutable.

Upper tetrachord. *Lower tetrachord.*

SA;	MA;	PA;	SA.
C;	F;	G;	c.
1st;	4th;	5th;	8th.

PIA. But for what earthly reason do you pin down the extremes of each tetrachord in this way and fix them as immutable?

VAIN. Otherwise you can't stand on your legs: the SA and PA (1st and 5th) are our ṢRUTI or fundamental initial notes and form the central pivot, round which the whole of our machinery turns. The 8th is merely a reduplicate of the 1st, but redoubles its importance and value; we therefore combine these three notes and sound them together* on the three side strings of the VĪNA at every regular beat in a measure, somewhat as in a conductor's accompaniment.

PIA. A very rustic kind of accompaniment indeed! but proceed.

VAIN. The variations occur only in the second and third notes in the lower half of the scale: and the sixth and seventh in the upper half of it: now the variations are exactly the same in both halves.

LAK. Thank God; for so much mercy to a poor devil like me!

VAIN. Here are the variations.

Variations of the 2nd—RI.	*Variations of the 3rd*—GA.	*Variations of the 6th*—DHA.	*Variations of 7th*—NI.
1. SUDDHA.	1. SUDDHA.	1. SUDDHA.	1. SUDDHA.
2. CHATUSRUTI.*	2. SADHARANA.	2. CHATUSRUTI.*	2. KAISIKI.
3. SHATSRUTI.	3. ANTARA.	3. SHATSRUTI.	3. KAKALI

* More correctly PANCHASRUTI.

VIOL. Confound it, man, who the dickens is to learn or remember all these unpronounceable names! What! SHAT, CHAT, KAIS, KAK?

VAIN. Well, our Sanscrit literature is full of these hard names and as all our musical works are written in Sanscrit, we can't help it.

JAYA. Well, so it is also in German and other languages; never mind.

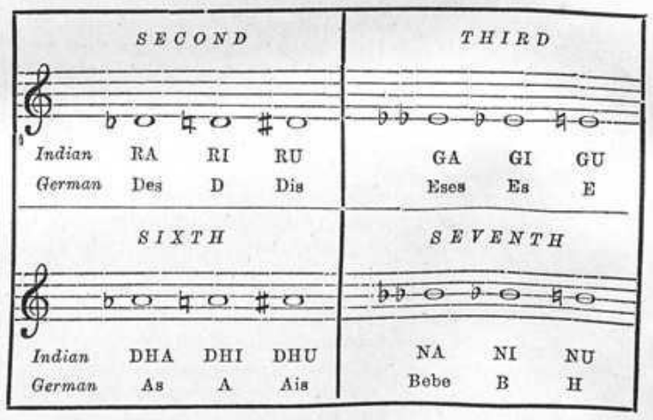
MAD. Now is my time: one of our learned administrators and musicians, by name *GOVINDA DIKSHIT* and his son *VENKATAMAKHI* invented very simple and adequate substitutes for these names, *viz.*

Second	*Third*	*Sixth*	*Seventh*
RA	**GA**	**DHA**	**NA**
RI	**GI**	**DHI**	**NI**
RU	**GU**	**DHU**	**NU**

GAN Splendid! that gentleman deserves our undying thanks.

PIA. But how can there be three varieties in each of these notes?

MAD. I shall write them down for you in Staff-Notation, and explain the distinctions afterwards.



LAK. Well, for my own part, "I do not like the names."

VIDU. Well, "there was no thought of pleasing you, when they were christened," though, by the by, they have not yet been "*christened*."

VAIN. A curse on all these innovations, I say!

MAD. These are not innovations, but are more than 4 centuries old They are found in a rare work, hitherto unknown to the public, and very jealously concealed by the *Dikshit* family:—it is called CHATURDANḌI PRAKĀSIKA and with the RĀGAPRAKARANA by the same author, *VENKATAMAKHI*, forms an invaluable treasure-trove to lovers of the Music of Southern India.

PIA. I see that neither the names of these books nor of those beautiful abbreviations for the names of notes are even so much as mentioned in Captain Day's recent work. How wickedly you people manage to conceal these things for centuries together!

GAN. Would to heaven, these Vandals and Visigoths had been buried alive and all these treasures given to our fathers, the moment they were discovered! These names would have saved them so much trouble.

VAIN. When Vedic Vainik grows so vilely blasphemous,
As to pronounce these names, so foul and infamous,
May be denounce his creed, renounce his thread as venomous,
And then, "Be ready, Gods, with all your thunderbolts,
Dash him to pieces"!

LAK. "A consummation most devoutly to be wished!"

VIDU. "But, what's there in a name? The rose, will smell" &c.

VIOL. Well, some amongst us also dislike the frequent change of old familiar names. However, never mind, proceed with your explanations.

LAK. But wait a bit: You said you had only 12 semitones in all, but you have now given us 4 immutables and (4 times 3=)12 mutables which makes 16 damnables in all!

VID. One more riddle, Randy Roe!
How these riddles thickly flow!
One more rhyme,—Oh! where to go?
But to Monomotopoi

MAD. Well, he ought to have explained at the very onset that two different names are given for each of the varying notes in each tetrachord; but though the names vary, their pitch is the same, because, RI=GA; RU=GI; DHI=NA; DHU=NI; so that there are really 8 varying notes only, not 12 mutables, as you call them.

LAK. What confounded inconsistency is this? A little while ago, I was yelling and howling, trying to prevail upon you to act like sensible men and give different names to different things, but all of you joined together and strangled me. You now say very cooly and callously that you give two different names to one and the same thing.

MANG. My learned brother is marvellously sharp to extricate everything else but the intricacies of Music.

VIDU. In which he will shortly be a Musk Duck, (*MUS, DOC*).

MAD. It is solely for purposes of solmisation, *i.e.*, for singing with the names of notes, (which we delight to do at all times and in the middle of almost every performance,) that we use the same abbreviated names; *e.g.*, in whatever modes we may happen to sing, we Sol-fa the name GA for all the three varieties of the Third, *viz.*, GA, GI, GU.

VIDU. Good! ganders, geese, and goose-lings go under the same gang!

LAK. But now that you have got these 3 different names, why not use them? GU is quite as good gibberish as GA or GI for guggling with.

VAIN. I'll grip the gorge and gag the gullet
Of the grimmest goblin that guggles with it.

VIDU. "Why, this is the very false gallop of verses!" Eh?

MAD. The ingenious inventor of the names, VEKATAMAKHI, has himself forbidden the use of these names in vocal music, mainly out of veneration for the ancient names, which are held to be sacred.

LAK. What a pack of antiquated apes and antediluvian asses!

PIA. Never mind; it is the same with our *Fixed* Do system of solmisation, in which we pronounce the same syllables *DO, RE, MI*, but modulate the voice according to the changes of pitch in the sounds.

MAD. Your *Moveable Do system*, which answers so splendidly the purposes of the Tonic Sol-fa school, can be applied to purely diatonic scales, but not to our complicated network of 72 modes.

LAK. Oh! these musical paradoxes; it was first about the *higher* DHA and *lower* NI, then came *larger* and *smaller* magnitudes, then *equal* and *unequal* intervals, then we had *internal* and *external* changes in modulation! now it is the *moveable* and *immoveable DO* system.

VIDU. And with all your five senses put together, you swear, you see nothing of all these distinctions-without-a-difference. Ah! Ah! Ah!

JAY. Oh! let that pass: you'll see it all by and by.

LAK. But wait a bit; I won't let you off so easily. You say, you won't call an ape an ape and an ass an ass, but why call the same animal by two names, which are surely not synonymous? viz: GI and RU.

VIDU. Yes: geese are not rooks, surely?

VAIN. This brings me back to the explanations I began about the formation of our scales: you'll see the reason for this new paradox there; but as you persist in using these abominable new names, I won't add another syllable. Let *Mad* continue the explanations.

GAN. Better begin from the very beginning, so that these youngsters may also get the benefit of it.

VIDU. And so you are going back to your *ante mare et tellus*!

MANG. Yes: we should be so thankful and so joyful.

VIDU. (*Sings*) "Then they for sudden joy did weep,
And I for sorrow sung,
That such *good girls* should play bo-peep
And go the fools among."

SCENE VII.

CLASSIFICATION OF INTERVALS. NOMENCLATURE OF NOTES. CONSTRUCTION OF MĒLAKARTAS OR PARENT MODES.

GAN. First of all, before proceeding any further, let us know the reason why they reckon only seven notes in Music, all over the world?

Nomenclature.	1	2	3	4	5	6	7
Indian names.	SA,	RI,	GA,	MA,	PA,	DHA,	NI,
Italian names.	DO,	RE,	MI,	FA,	SOL,	LA,	SI,
German names.	C,	D,	E,	F,	G,	A,	B,

VIDU. "The reason why the seven stars are no more than seven is a very pretty reason."

LAK. "Because they are not eight!"

VIDU. "Yes, indeed, thou wouldst make a good fool!"

VIOL. Guido of Arezzo built up his scheme of medieval *Hexachords*, with only 6 notes in all and they managed with them for a good long time.

VIDU. Evidently then, the seven stars were reduced to six. Great pity!

PIA. But the seventh had existed all along, from the time of the Greeks. It was simply ignored for a time, during the middle ages.

VIDU. A very unlucky star indeed, but as they were very *dark* ages, no wonder they lost sight of it; evidently it did not twinkle so brightly.

PIA. Yes, it now plays a very conspicuous part indeed, in our modern musical firmament, where it is the great *Loadstar* or *Leading note!*

VIDU. "Twinkle, twinkle, *leading* star, How I wonder what you are."

LAK. You had a long dissertation about it just now, I remember; but what did it *lead* to, did you say? I forget whether it was due East or due West, towards the North or South pole.

GAN. I wish it would lead us back to the point. I asked why you recognised no more than seven notes in Music.

MAD. Well, I can't tell you why the number of the principal notes, adopted for the Gamut by all the civilised nations of the world, has been fixed at seven, any more than I can tell you why there are only seven colours in the rainbow, seven days in the week, seven principal arteries in the human frame, &c.

LAK. But Science has now discovered more than seven principal planets and seven principal arteries: who knows, some more notes in Music may not be discovered by and by?

MAD. That's impossible, because the next step you take beyond the seventh you find to be a repetition of the first, in a higher pitch, and though it is called 8th or octave, it is really the starting point of a new scale; but as it is identical with the first in every respect except in pitch, it is invariably added at the end of the 7 Notes, in order to complete the scale, which is otherwise imperfect and unsatisfactory to the ear; the complete scale thus consists of 8 notes."

VIDU. Heugh! the 7 stars then become 8, and my very pretty reason, "because they are not eight," loses all its weight!

LAK. But why should the 7 principal notes be incomplete without the 8th? If they are incomplete, why talk about 7 at all?

GAN. You reckon only 7 days in the week, from Sunday to Saturday; but the 8th day of *rest* is the most glorious of all, and all creation looks forward to it with longing and yearning, throughout the week!

VIDU. So when "throughout the compass of the notes *you've run*,
You find, the *DIAPASON* closes full on *Sun*'!"

LAK. What then is the fun of having another subdivision of 12 semitones, within the octave, about the equality of which you were swearing and swaggering so swinishly just now.

MAD. The refined and highly scientific ears of our ancient *Rishis* distinguished an infinite number of small intervals between the 1st and the 8th, just as they distinguished an infinite number of stars, amidst the principal planets; but it was found sufficient for all practical purposes to split up the octave into 22 minute mathematical divisions, called ŚRUTIS, *i.e.*, clearly *audible* sounds. I now find that this classification corresponds to some extent with the results obtained and tabulated by recent scientific investigation in the West. It does not however directly bear upon the main network of our modes and melody-moulds, except as constituent elements of GAMAKAS or *graces*, and I'll say no more about it, at present.

PIA. This is a most interesting question, and deserves to be thoroughly sifted, but we need not discuss anything beyond what is absolutely necessary for the comprehensive survey of your mode-and-melody-mould-manufactury. We are not dealing with mathematics.

MAD. Well then, the first step was to determine what minimum subdivisions of the octave would give distinctly satisfactory results, from a purely æsthetic point of view, so that the sub-tones might be thoroughly pleasing to the ear when heard consecutively, and it was decided to subdivide the octave into 12 equal parts, much in the same way as the solar year was divided into 12 lunar months, and the diurnal and nocturnal cycles into 12 hours each.

LAK. "But why, sir, must they so?" why into 12 and why no more?

VAIN. "The *why* is plain as way to parish church!" Why have you only 12 Apostles there, and why but 12 calendar months in all?

VIDU. Those are seven, these are twel',
The reason why he cannot tell,
But this, he says, he knows full well,
That those are seven, these are twel'!

PIA. Can you tell us exactly at what period of your ancient history this subdivision of the octave into 12 semitones took place!

MAD. It has been written of the Popes of Rome, "Far beyond the time of Pepin that august dynasty extends till it is lost in the twilight of fable." Our countrymen contend that their *Rishis* lived and perfected their sciences and arts at a period of time as anterior to this your starting point, as we now live posterior to it.

VIOL. As fabulous and anachronistic as ever; but to speak the honest truth, I cannot understand how these men could, without the aid of the tuning-fork and of other modern appliances, have arrived at practically the same conclusions as in our modern system of equal temperament, which is the work of several centuries.

PIA. *Quære*, may it not be that the arrival of the Europeans in India, 3 centuries ago, accounts for the whole phenomenon?

MAD. Not merely is all ancient and modern history against such an absurd hypothesis, but you will see how utterly untenable it is, when you come to the analysis of our RĀGAS.

VIOL. Well then, proceed with your explanations.

JAYA. And let there be no more interruptions!

VIDU. Surely, I can't be sitting idle here and listening to your dry catechism like a dumb catechumen cat!

LAK. Yes, by all means, let this talkative cat keep me awake, or else I'll snore aloud, and interrupt you more than ever!

MAD. Well then, to recapitulate, our *Rishis*, in redistributing the intervals between the octave, first rejected all minor subdivisions, (*viz.*, quartertones and other harmonies) and pitched upon the 13 equidistant semitonic notes as the only *materiel* with which to construct the whole of their colossal fabric.

VIDU. But wait a bit; you are out-jacking old Jack Falstaff on the battle-field; "O! monstrous! eleven buckram knaves grown out of two!" You began with 6 (*Hexachords,*) then came to 7, then 8, then 12, and now you are at 13; you will soon come back to your 16 damnables!

GAN. The 6 *hexachords* are obsolete; the principal notes are 7; adding the octave, you get 8; the semitonic *intervals* between the first and its octave are 12; the number of semitonic *notes* is 13, including the octave, which thus becomes the 13th. We'll explain the 16 by and by.

MAD. To proceed; it then became necessary for our *Rishis* to decide how many combinations with 8 notes could be formed out of these 13 subdivisions, so as to produce different scales. It was evident that, five out of the 13 should be completely rejected or skipped over in each scale. On the other hand, it was considered of paramount importance to utilise every semitonic note, in its own turn, and to omit absolutely no possible form of combining them all. What then was the logical course to be adopted?

LAK. I would have left asses to cross your asses' bridge, and slept!

VIDU. But he wants to know the *logical* course to be adopted. I think I remember something of logic; let me see: *Barbara...C...D...F*, how did it run.? Dash it? *Barbara barbatum barathro bare barbyta barbro!*

MAD. Suppose you had a corps of 13 Semitic men-at-arms to be distributed in detachments of 8 men each, how would you set about to group them in every possible manner?

VIDU. I would have smitten the 13 Semitics with a single scimiter and smashed their skeletons in their smutty cemeteries!

LAK. I shouldn't have been sorry!

MAD. "I'd sing my song without a burden; you bring me out of tune."

VIDU. "Do you not know, I am a VIDOW. When I think I must speak, but say on." We'll keep cackling within parentheses.

MAD. "You bring me out"; but I'll put it more palatably. Suppose you had 13 plums, all of different sizes and colours,—arranged in order according to their magnitude; and you were asked to collect them in groups of 8, taking care not to place a bigger behind a smaller; how would you proceed to group them?

LAK. What a paradoxcial head you have got? There's no end to your puzzles, whether you deal with plums or puddings, platitudes or Platonisms. How can you possibly distribute an odd number (13) in groups of even numbers (8)without rejecting one?

VIDU. What appetite-less asses you are! I would eat up the odd plum in the middle and leave you to divide the rest evenly.

MAD. Oddly enough! that is exactly what the *Rishis* did with the 13 semitones: they first set apart the one superfluous note in the middle, and divided the remainder into 2 equal parts, placing six on one side and six on another, at equal intervals, so that the two halves resembled each other exactly in everything, except in pitch or elevation, as shown by the black and white keys of the Pianoforte, or still more clearly as I have written them down on the black-board here;—

LOWER HALF						ISOLATED.	UPPER HALF					
1	2	3	4	5	6	7	8	9	10	11	12	13
(i)	(ii)	(iii)	(iv)	(v)	(vi)		(i)	(ii)	(iii)	(iv)	(v)	(vi)
C		D		E	F	*F Sharp*	G		A		B	C

PIA. I don't quite see why you isolate the Central note, (F sharp) and set it apart so prominently; it is not so segregated in the Piano.

GAN. It is like unto the pelican in the wilderness, and the night-raven that sitteth alone on the house-top! Another very unlucky star!

VIDU. But remember, please, that it is the odd plum in the middle that I reserved for eating up myself.

JAY. If you do so, you'll have to disgorge it presently.

GAN. Yes, we'll require it by and by; but as to the question just asked, in the first place, this isolation serves to show much more clearly the exact similarity of the two halves of the scale and the expediency if not the *raison d'etre*, of dividing the octave into two Tetrachords.

MAD. But behind this, there is a highly scientific reason for segregating this note, and you will see presently what an important part it is going to play in the building up of our system, but as it has really no connection at all with the two halves of the scale, set apart as above, let us for awhile ignore it and confine our attention to the other notes.

VIDU. Poor deserted pelican!

LAK. But wait a bit; it is all very well to say you'll ignore it, but there it is, right in the middle of the two halves, and occupying its proper place in the Piano, and you can't excommunicate it so coolly.

MAD. You will see presently that we do not excommunicate it, but on the contrary, assign to it a pontifical function far too pre-eminent for your unmusical flesh and blood to bear.

LAK. What I want to know is this; what status does this isolated note (F sharp) occupy? what relation does it bear to the others? in other words, at what distance does it stand from the two tetrachords.?

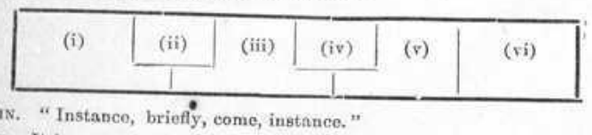
MAD. It is just one semitone apart from each tetrachord, of course.

LAK. Now, let me recollect myself a bit; as you have 6 semitonic notes in each half, the intervals make up together 5 semitones or 2½ tones in each; and you now say that between the two halves themselves there is 1 tone, (*viz.*, 2 semitones, one on either side of the black-bird in the middle), so that on the whole you have 2½+1+2½=6 tones in all within the octave; and this, in every one of the 72 modes.

VIDU. We required no ghost to tell us that; if there are 13 Semitics standing at the distance of a semiped each, the total distance is 12 semipeds or half feet, or 6 whole feet,—group them as you may!

LAK. Yes, but let us feel our way, surely and steadily.

MAD. Now then, the two halves being equal, the process of combination must be identical in both; but as we must have only 8 notes for the scale, we can take only 4 at a time from each half; (whence the Greek name *Tetrachord*; in India we call the lower half PŪRVĀNGA and the upper half UTTARĀNGA.) Now the question arises, which 4 notes out of the 6 shall we go on taking in succession, so as to form all the different combinations possible?



VAIN. "Instance, briefly, come, instance."

LAK. It is very simple; the nearest 4, of course, to begin with; *viz.*, (i) to (iv) in each half;—*i.e.*, if you go by rhyme or reason.

MAD. But you must reach the octave in each scale; otherwise it will be no scale at all; it is for this express reason that it was added as the 8th to the 7 principal notes, and as the 13th to the 12 semitonic notes.

VAIN. "Shallow, shallow, a better instance, come."

LAK. Dash it! take the octave then, instead of the (iv) in the upper half.

MAD. Then the distance from (iv) in the lower half to (i) in the upper will be 4 semitones or 2 tones, *i.e.*, nearly as much as there is in a whole tetrachord by itself, and so big a jump will never do!

VAIN. "Shallow again, a more sounder instance, come?"

VIDU. You've put your foot into the ditch,
Nor sounding depth nor height nor pitch;
Now try, get out without a hitch,
Or else, I'll say, you're born a bitch!

LAK. Confound it all! you will be checkmating me at every turn, with some new and stupid restriction, which nobody can accept. For goodness' sake, let me withdraw and beat an honourable retreat!

VAIN. "Most shallow man! Learn of the wise and perpend! Now, *Gana*, mend the instance, come!"

GAN. Why mix up the two halves at once? as they are both alike and the combinations must be the same in both, I would confine my attention to one half, say the lower, and after settling what combinations are possible in it, I would simply repeat them for the upper half!

MAD. That's the right course.

VIDU. "A Daniel come to judgment! yea, a Daniel!"

MAD. Now then, taking only one half of the scale into consideration, where would you begin and where would you end?

MANIK. Any child can say that: begin with the first and end with the last, of course, in each combination.

LAK. Why, of course? and why in each combination? why not stop anywhere in the middle, in some combinations, *e. g.*, (i. ii. iii. v)?

VIDU. "God help thee, shallow man, God make incision in thee, thou art raw." Surely, if thou runnest a race, thou canst not stop in the middle and win the prize?

MAD. Yes: always start at the starting point and stop at the stopping point; that is to say, begin with the initial note of each tetrachord and close with its final note invariably; in other words, make sure that the two extremes **(i)** and **(vi)** are fixed and remain *immutable* so that you may not run away beyond the goal or stop short of it!

PIA. I see you've been beating about the bush for the last half hour to come to this confounded immutability of yours!

GAN. This clears our ground and we can now feel our way more surely.

LAK. That is to say, out of the six notes in each tetrachord, you nail down to the ground the first and the last (i) and (vi) and leave the four in the middle (ii, iii, iv, v,), dangling about in the air, at the mercy of your mode-mongers, to be hackneyed about at will!

MAD. Exactly, all the variations to be created must be got out of these four notes, **(ii)**, **(iii)**, **(iv)**, **(v)**. Now then, how will you proceed?

LAK. Why? that is the simplest process of permutations and combinations in Algebra.

MAD. Come along! put them together, let us see!

LAK. Here you are. I first take (ii) and combine them with the rest and I get { (ii), (iii); (ii), (iv); (ii), (v); } { Then I take (iii) and I find I can make, eh? only two!— } { (iii), (iv); (iii), (v); }

It is curious; and then hang it! I can make only one more, **(iv)**, **(v)**. That makes six combinations in all; but surely, I thought I would be able to make more out of them. Suppose I go backwards, thus (v), (iv); (v), (iii); (v), (ii), etc., I'll have some more.

MAD. That's travelling over the same ground; whether you go backwards or forwards, or as we say in music ascend or descend, the combinations will be the same, just as C D E F=F E D C in Algebra.

GAN. Who ever offered you a prize for running over the same race-course backwards?

VIDU. He's a back-sliding Crab, From the land of Queen Mab, Although a Cantab, Like *Monsieur* REKAB!

MAD. Now, having decided how to combine the intermediate notes in each half of the scale, all we have to do is to add the fixed immutable extremes, and you get full half scales with 4 notes. We must now proceed to combine the lower and upper halves so as to make complete scales with 8 notes. (ASHTAKA.)

GAN. But first of all, let us insert your new names for the notes in these combinations, so as to see more clearly how they stand.

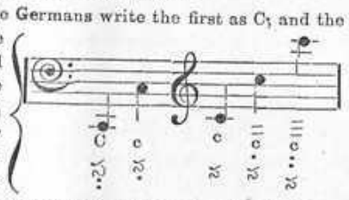
PIA. And let us see it in Staff Notation too.

MAD. Very well! let us first take the immutable extremes in the two tetrachords. The names will be the same as the old ones, *viz.*, (i) SA, (vi) MA, in the lower tetrachord and (i) PA, (vi) SA in the higher.

LAK. But why call (vi) of the upper tetrachord by the same name as (i) of the lower? You musicians have no iota of discrimination.

GAN. You forget that it is the 13th among the semitonic notes, which was stated to be the same as the first except in pitch.

MAD. It is for this reason that the Germans write the first as C; and the higher octaves as c, c̄, &c., while we Indians put dots above and below to shew the difference in pitch; but you will see from the Staff Notation what a loftier place is assigned to each successive octave, though the same name is used for convenience of reference and for showing the identity of the sound in the higher replicates or octaves (ASHTAMA).



GAN. This Staff Notation is magnificent, I say, as compared with other methods of writing. When on earth will you teach us how to write all the melodies we know, in this language?

MAD. I will do that at a separate sitting by and by. (*Vide* App. II.) Let us get on with the explanations of the system; where did I leave off?

JAY. You must now give your beautiful new names to the 4 varying notes in each tetrachord.

MAD. Ha! now comes the explanation for the paradox which *Lak.* discovered in our giving 16 names for our notes (*viz.*, 4 immutables *plus* 4×3=12 mutables or 16 damnables in all).

LAK. Yes, indeed, I am sure you will never get over that!

MAD. The 4 immutables we have done with: SA, MA, PA, SA.

LAK. Wait; the names are only 3 however; you repeat the first twice.

MAD. You are right there; the other immutable is the note I isolated just now, *viz*: the sharp 4th, called MI by *VENKATAMAKHI*.

VIDU. The excommunicated Pelican! but destined to discharge highly Pontifical functions by and by!

PIA. But why class it among the immutables?

MAD. We'll come to that presently; I wanted it to remain *incognito* for awhile; but I see it won't; nor will you let it!

GAN. *In medio stat virtus.* It is too powerful a note to be suppressed. *Medio tutissimus ibis.* It is safest in its central strong-hold!

MAD. Let us first have done with the 12 mutables; their names are;—

	(*Second*) & (*Sixth*)	(*Third*) & (*Seventh*)	*Total.*
Lower tetrachord	**RA, RI, RU;**	**GA, GI, GU;**	6
Upper tetrachord	**DHA, DHI DHU;**	**NA, NI, NU;**	6
This makes a grand total for mutables			12.

MANG. Now for applying these names; I am burning with curiosity to see how 12 names are to be compressed within the space of 8 notes, (ii), (iii, (iv,) (v).

MAD. I shall write down below the six combinations which we found to be possible with these 4 variable notes; you better try and fit in the names yourselves. Here are the combinations.

LAK. Let me see } (ii, iii,) (ii, iv;) (ii, v;) (iii, iv;) (iii, v;) (iv, v.)

Why not say straight off? } RA, RI, RU; GA, GI, GU; DHA, DHI, DHU; Na, Ni, Nu;

or with rhyme if not with reason } RA, GA; RI, GI; RU, GU; DHA, NA; DHI, NI; DHU, NU

VIDU. "O these deliberate fools! when they do choose,
They have the wisdom by their wit to lose!"

MAD. Let us go about it more considerately. In giving the names, you must in the first place take good care that the 8 Notes of the scale are called by some representative or other of the 8 ancient names, *viz.*, (*Sa, Ri, Ga, Ma, Pa, DHa, Ni, Sa*). The 8 new names are mere vowel-modifications of the old ones, invented to show their varying character more clearly and briefly; the 8 names you give should therefore begin with the above 8 consonants; and it follows that no 2 consecutive notes coming together in the ordinary course of combination should be called by names of the same group, *e.g.*, you can't call (ii, iii,) RA, RI, or DHA DHI. Do you follow me?

LAK. Hang me, if I do!

GAN. I think, I do; let me try my hand at it. It is awfully interesting. I shall begin with the lower tetrachord.

VIDU. "*Vainika*, and the rest, stand all aloof,
Let Music sound, while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in Music ... ... He may win;
And what is Music then? then Music is,
Even as the flourish, when true subjects bow,
To a new crowned monarch ... ... Go Hercules!"

GAN. The first combination is (**ii**, **iii**,) I can't call it RA, RI; because as you say, the third note (iii) of the scale should be called by a representative of the group GA, GI, GU; I'll call the 3rd GA; and then let me see, how does the first half-scale read? SA, RA, GA, MA!

MAD. Splendid; bravo; you are on the right track; proceed!

GAN. The next is (**ii**, **iv**), I had better stick to the RA for the first name, the next name is GI in the regular order; I'll take it and say RA, GI; the third combination (**ii**, **v**), will then be RA, GU; so that I have;—

{ ii, iii.=RA, GA; ii, iv.=RA, GI; ii, v.=RA, GU; }

VIDU. "O upright judge, mark Jew, O learned judge?"

GAN. Now for the others: (**iii**, **iv**); and (**iii**, **v**;) I don't suppose I can use RA again because (ii) has disappeared. I can't say, GA, GI; because as *Vidu.* said just now, ganders and geese belong to the same gang; whereas, according to our postulates, there must be a representative of the RA-RI-RU group in the names used; well then, I'll say RI, GI.

MAD. Hurrah! push on! You'll soon be the "new-crowned monarch"!

GAN. The only remaining group is (**iv**, **v**;) and as I have not used RU yet, I call it RU, GU; and there I have done. (*Applause*).

VIDU. "'Tis very true: O wise and upright Judge! How much more elder art thou than thy looks!"

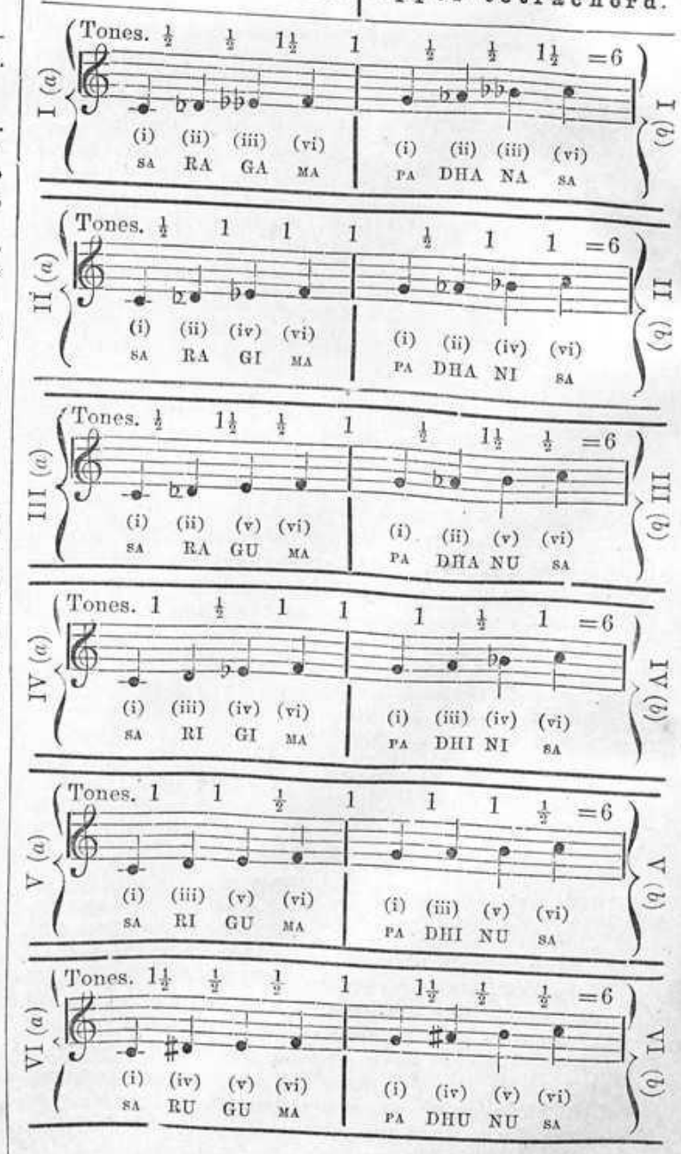
MAD. Now then to recapitulate, following the same procedure for the upper tetrachord also!

GAN. I'll do it myself, it is so divine! O! I can now realise what Columbus must have felt when he first landed in America and kissed the ground! The whole of the combinations will stand thus:

CHAKRAS	VARYING NOTES	LOWER TETRACHORD.	UPPER TETRACHORD.
I.	ii, iii;	**RA, GA;**	**DHA, NA.**
II.	ii, iv;	**RA, GI;**	**DHA, NI.**
III.	ii, v;	**RA, GU;**	**DHA, NU.**
IV.	iii, iv;	**RI, GI;**	**DHI, NI.**
V.	iii, v;	**RI, GU;**	**DHI, NU.**
VI.	iv, v;	**RU, GU;**	**DHU, NU.**

MAD. Now all you have to do is to add the immutable extremes (**i**, **vi**) to the two tetrachords; taking **SA**, **MA**, you have six half scales for the lower tetrachord, which I shall mark as I (*a*) to VI (*a*); taking **PA**, **SA**, for the upper tetrachord, you have six more half scales, which I shall distinguish as I (*b*) to VI (*b*). I shall now write them all down in Staff Notation, showing as clearly as possible the redistribution of intervals and the process of interweaving scales.

PŪRVĀNGA. **Lower Tetrachord.** | UTTARĀNGA. **Upper tetrachord.**


I (a)
Tones. ½ ½ 1½ 1 ½ ½ 1½ =6
(i) (ii) (iii) (vi) (i) (ii) (iii) (vi)
SA RA GA MA PA DHA NA SA
I (b)
II (a)
Tones. ½ 1 1 1 ½ 1 1 =6
(i) (ii) (iv) (vi) (i) (ii) (iv) (vi)
SA RA GI MA PA DHA NI SA
II (b)
III (a)
Tones. ½ 1½ ½ 1 ½ 1½ ½ =6
(i) (ii) (v) (vi) (i) (ii) (v) (vi)
SA RA GU MA PA DHA NU SA
III (b)
IV (a)
Tones. 1 ½ 1 1 1 ½ 1 =6
(i) (iii) (iv) (vi) (i) (iii) (iv) (vi)
SA RI GI MA PA DHI NI SA
IV (b)
V (a)
Tones. 1 1 ½ 1 1 1 ½ =6
(i) (iii) (v) (vi) (i) (iii) (v) (vi)
SA RI GU MA PA DHI NU SA
V (b)
VI (a)
Tones. 1½ ½ ½ 1 1½ ½ ½ =6
(i) (iv) (v) (vi) (i) (iv) (v) (vi)
SA RU GU MA PA DHU NU SA
VI (b)

LAK. Judging from the purely mechanical aspect of it all, this seems to be plausible enough, although you have complicated it dreadfully with your algebraical symbols and your confounded combinations and permutations. As to what it is from a purely Musical point of view, I must leave that to the musicians in the Moon to judge!

GAN. But let us see the redistribution of these names as applied to the notes on the key-board of the Pianoforte.

MAD. Here you are;

SA	*Lower tetrachord.*				MA
(i)	(ii)	(iii	(iv)	(v)	(vi)

PA	*Upper tetrachord.*				SA
(i)	(ii)	(iii)	(iv)	(v)	(vi)

	RA RI	RU
	Dha Dhi	Dhu
	GA	GI GU
	NA	NI NU

LAK. You have not yet solved the 16-damnable puzzle!

MAD. It will now be easy to unriddle that; counting the names in the above table, you will find that there are 16 names for the (vi+vi=)12 notes, (*i.e.*, substituting the higher SA for the sharp MI *pro tempore*); taking the positions of the notes on the Piano, you will see that

the 3 varieties of the... { Second—RA, RI, RU, / Sixth— DHA, DHI, DHU, } stand thus: ▽

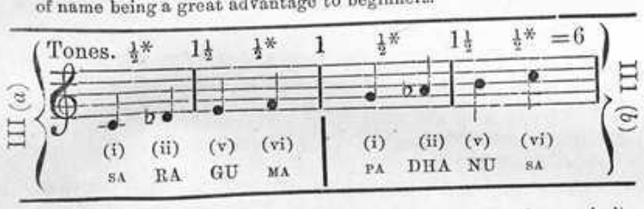
while the

the 3 varieties of the... { Third— GA, GI, GU, / Seventh-NA, NI, NU, } stand thus: △

VIDU. Two topsy-turvy triangles twisted together *a tort et a travers*!

MAD. You will see also from the numbers at the top, that Nos. (ii) and (v) which are the extremes of the varying notes, have only one name; *Lower Tetrachord.* (ii) RA, and (v) GU; *Upper Tetrachord.* (ii) DHA, and (v) NU; } This is a very important point.

GAN. It is apparently for this reason, that these 4 notes have been adopted, with the 4 immutables, for our beautiful MĀYĀ MĀḶAVA GAUḶA, in which all our elementary lessons are taught,— singleness of name being a great advantage to beginners.



MAD. That is one reason. Other reasons evidently are: the proximity of these notes to the starting and stopping points in each tetrachord and the easy ascent by semitones between every two notes of the scale, so that the four stages of the halt on the way are distinctly marked by semitones* and followed in each case by bigger leaps, (1 or 1½ tones). But to get on; you will see that,

No. iii has two names { RI, and GA / DHI, and NA } while No. iv has also two { RU, and GI. / DHU, and NI.

VIDU. I must cry, Fie, Fie, Fie! the question is;—Why, why, why?

LAK. Don't you see that you are begging the question? I ask you why you give two different names to the same animal (iv), *viz.*, RU, and GI, and you answer me after beating about the bush for an hour that it is so because it is so.

GAN. Better be patient and hear us out; you found that for the first combination, (i,ii,iii,vi,) you could not use the names SA, RA, RI, MA; because a representative of the (GĀNDHĀRA) gander-family was wanting, and you had therefore to make it SA, RA, GA, MA. It is precisely to avoid this clashing of names of the same group, that we have to give 8 names for the 4 variable notes. (ii, iii, iv, v.)

MAD. It is the same in Staff Notation: in writing a scale, the 8 notes must follow one another regularly, in alternate lines and spaces on the stave; I can't put 2 consecutive notes on the same line or space; *e.g.*,

I am therefore obliged to modify the language and write as follows;—

which gives different names and positions for each note, though the purport is exactly the same.

GAN. How interesting and plain all this is made by your new abbreviated names, and this divine notation!

(PIA *to* VAIN.) How did you express it all under your old nomenclature?

VAIN. I was taught to say that the CHATUṢRUTI RISHABHA was the same as the SUDDHA GĀNDHĀRA and so forth! But the why and the wherefore I should have thought it sinful to enquire or know, any more than why 2 and 2 make 4, or why it is "that the property of the rain is to wet and fire to burn, that good pasture makes fat sheep, and that a great cause of the night is lack of the sun."

VIDU. "Such a one is a natural philosopher." You're a Philistine!

VIOL. I couldn't possibly conceive why you used a double Flat for E and B only, and a sharp for D and A only. This accounts for it.

PIA. But according to our Notation, which you have adopted, you can give 5 names to each of the 7 notes, making 35 in all, thus:

	𝄫	♭	♮	♯	𝄪
First	Cesces	Ces	C	Cis	Ciscis
Second	Desdes	Des	D	Dis	Disdis
Third	Eses	Es	E	Eis	Eiseis
Fourth	Fesfes	Fes	F	Fis	Fisfis
Fifth	Gesges	Ges	G	Gis	Gisgis

} and so forth.

VAIN. Murder of murders! how can you possibly sharpen or flatten the C and G or Tonic and Dominant! Alas! Why have I lived so long, to see these latter-day iniquities and imbroglios! Would that I had died half a day earlier, before witnessing all this hacking and hewing of the holiest of our holies! First they mutilated the mystic MANTRĀKṢHARAS, *RI, GA, DHA, NI,* into all sorts of Mephistophelic malformations, and now they put on 5 Tartaric transformations on each of the 2 everlastingly immutable ṢRUTI notes. Would that I had died, I say!

VIDU. You are at liberty to give up the ghost now, and I am ready to put it in its proper place, close to Mephistopheles in Tartarus!

MAD. There is some justification, I think, for his complaint in regard to your modifications of the Tonic and Dominant. Of the 6 notes in each tetrachord, the two extremes (**i** and **vi**) when combined form **perfect consonant** intervals; "They are called perfect because they are IMMUTABLE, never changing from Major to Minor or the contrary, but becoming **dissonant,** whenever altered by a *sharp* and *flat* or *natural*." (*Calcott's* Grammar of Music).

GAN. There is moreover absolutely no necessity for varying these fundamental notes, because when sharpened or flattened they become identical with the notes above and below them, which have their own names and legitimate functions.

VIOL. It is the same with other notes, but you will be always harping on your own strings and looking through your own coloured glasses!

PIA. We have to give so many different names on account of the numerous transpositions which our key-board system renders available to us, and it is this facility, that has given rise to the writing of our music in so many different clefs.

MAD. Although you give different names in different clefs, the functions of the several notes remain the same: so that with all your modulations and accidentals, the Tonic and Dominant retain their individuality absolutely untouched, and play a rôle, quite distinct from the other notes. Our principle of never subjecting them to any modifications is therefore quite sound and proper.

VIOL. It is the old story of the double-coloured shield! let us get on.

PIA. You haven't told us yet, how you get your 72 combinations. All you have given us is 6 half scales for the lower tetrachord, I (*a*) to VI (*a*), and 6 more for the upper, I (*b*) to VI (*b*).

MAD. The process of intertexture is very simple and plain;—

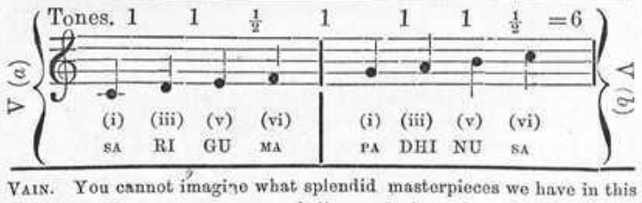
First take I (*a*)	and add to it successively	I (*b*), II (*b*), III (*b*), IV (*b*), V (*b*), VI (*b*);	you get 6 modes i.e., Nos. 1 to 6
Then take II (*a*)	„	„ „ „ „ „ „	7 to 12
„ „ III (*a*)	„	„ „ „ „ „ „	13 to 18
„ „ IV (*a*)	„	„ „ „ „ „ „	19 to 24
„ „ V (*a*)	„	„ „ „ „ „ „	25 to 30
„ „ VI (*a*)	„	„ „ „ „ „ „	31 to 36

VIDU. Eh! these modes have bred like mice! 36 yielded in a trice!

MAD. I shall now proceed to show how all the modern tonalities of Europe, as well as all the ancient scales of the Greeks, and the mediæval modes of Gregory the Great, are mere waifs and strays that went out in driblets from our grand storehouse here, and that this of itself is nothing more than the plain and simple result of the natural involutions and evolutions formed out of these I to VI (*a*) and I to VI (*b*).

PIA. All our modern tonalities? rubbish!

MAD. Take our V (*a*) and V (*b*); antediluvian as it is, with the magnificent name DHĪRA ṢANKARĀBHARANA, you find therein your **Diatonic Major scale**, with the *leading* note, terminal semitones and every conceivable shade and shadow of your modern tonality. This has been our mode No. 29, for ages and ages!



VAIN. You cannot imagine what splendid masterpieces we have in this mode. You entone your melodies so dryly and unfeelingly. Our *Nuances* and other special methods of treatment make it something so superhumanly enchanting! And then just to think of the derivative RĀGAS we have in it; Oh! Oh! (*Smacks his lips*).

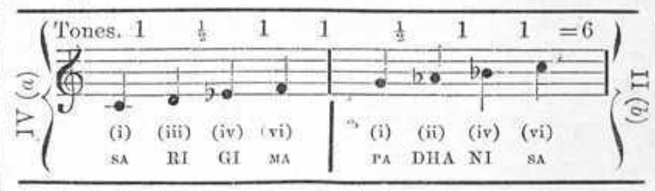
MAD. We cannot afford to be commenting upon the charms and allurements of each and every one of the modes here. We must reserve that for our 72 grand *Seances*, which we shall, *D. V.*, hold in due course, taking up each parent mode, one by one, in regular order, and analysing in detail, first the physiognomical and then the æsthetical peculiarities of each melody-mould falling thereunder.

VAIN. In other words, we shall enter into each of our 72 great NANDAVANAS and examine at leisure the wonderful ways in which our skilful gardeners wrought their bouquets and arranged their fruiteries out of the fragrant flowers and the golden apples they found in the richly-laden repositories hidden in each of these groves!

VIDU. "Under the green-wood tree,.....gross fools as he....."

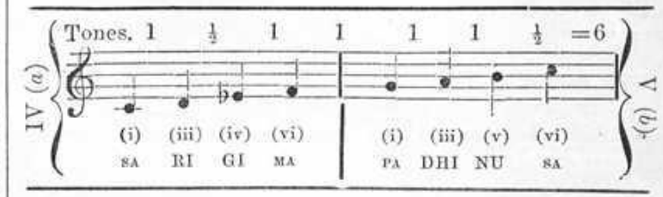
VIOL. Very well: but where are our **Minors** in your system: we have been changing them so often and have now so many new forms; it is utterly impossible that they can all exist in your antiquated ruins!

MAD. I beg your pardon; they are all as old as our Himalayas! The oldest of your forms, corresponding to the *Æolian Minor* of the Grecians, clearly went over from here, escaping from all our Ladons. The Tonic Solfa school entones it as LA, SI, DO, RE, MI, FA, SOL, LA, which in the Grecian system was represented by the alphabetical characters, A, B, C, D, E, F, G, A. This is made up of our IV (*a*) and II (*b*) and there is evidently no reason why the root-note of this scale should have been called A by the Grecians, except because it happened to be the first they heard in India or from an Indian, being one of the most popular and common of our RĀGAS, called NAṬHA BHAIRAVI, or NĀRI RĪTI GAUḶA; mode No. 20.



VIOL. But we don't use this form now in the ascending scale, as it contains a full tone between the 7th and 8th.

MAD. You have therefore substituted the *Melodic minor*, which again is nothing but a combination of our IV (*b*) and V (*b*) called GAURI MANOHARI, or GAURI VĒḶĀVALI; mode No. 23.



PIA. Well we do not adopt this modification either, in modern music, as the leading note is required only for the ascending and not for the descending scale, in which we keep to the *Æolian* with the flat 6th and 7th, so that the scale, called *Arbitrary minor*, stands thus:

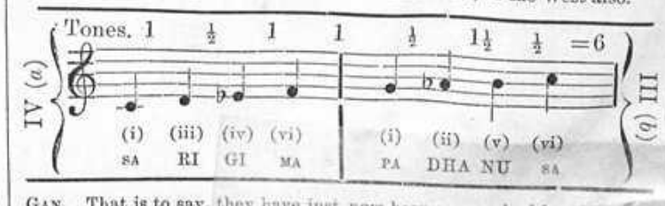
VAIN. (*Gaping wide*) Eh! How on earth can you have one scale for ascending and another for descending? You gentlemen of the West seem to have broken down every barrier of rule and restraint, and the most elementary and fundamental principles of right and wrong, as recklessly, ruthlessly and remorselessly, as the worst of the Vandals!

VIDU. If all is fair in war and love, why not so with my Music-dove?

VAIN. At this rate, we can have 72×72 modes, if not more!

GAN. Well, even with us, this restriction applies only to the Parent modes: in our derivative RĀGAS, we don't stick to this rule of similarity in the ascending and descending scales; and as this dual form is called the *Arbitrary minor*, it may be treated as partaking of the nature of a subsidiary scale, and not a fundamental one.

MAD. The *Melodic minor* was found to be the same as the *major* in the upper tetrachord, and a flat 6th appeared to be as necessary as a flat 3rd to produce a real difference between the modes; the *Harmonic minor* has therefore now been adopted as the most satisfactory form of the minor, as it differs materially from the major, but nevertheless contains the leading note. Very interesting combinations of chords and accords are rendered possible with this form, and it is now justly estimated at its great artistic and intrinsic worth, in the West also.



GAN. That is to say, they have just now been mesmerised by the upper tetrachord of our 15th mode, MĀYĀ MAḶAVA GAUḶA, which has been our treasure of treasures for the last 3000 years!

VAIN. So, I see, they are gravitating back towards us from every side.

MAD. This latest of their combinations of *Minor*, called *Harmonic* on account of the presence of the *Leading note*, has also existed in our system, in its integrity, *ab initio*, as Mode No. 21, made up of IV (*a*) and III (*b*), under the names KIRAṆĀVAḶI or KĪRAVĀṆI.

PIA. This is very strange indeed!

MAD. Now, No. 21 is *not* a *Diatonic* scale; (this term is itself a misnomer, as it means a scale proceeding by tones, whereas none of these do so). In the *Harmonic minor*, the interval between the 6th and 7th is 1½ tones, as in several of our scales; but the leading note is all in all!

GAN. Then surely, there is no reason, why all our other scales containing the leading note, *viz.*, I (*a*) to VI (*a*) combined with III (*b*) V (*b*) and VI (*b*) should not be suitable for Harmony!

MAD. We'll come to that by and by.

GAN. I should like to know which of these 36 modes of ours would be classified as *Diatonic* according to the European theory.

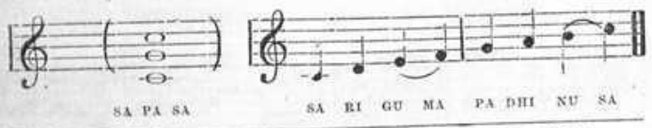
PIA. The *Major* (your No. 29) and some forms of the *Minor* (your Nos. 20 and 23) are called *Diatonic*, (which means, proceeding *by tones*), as the majority of the intervals are tones.

MAD. But why not recognise as equally *Diatonic*, all the scales generated by the same white keys of the Piano, which are called *natural* and make up your major? The position of the semitones does not vary, and you have the same number of tones and semitones on the whole! The medieval modes were all *Diatonic* in this sense.

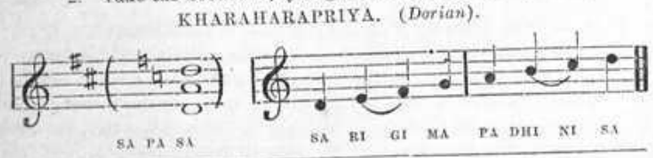
PIA. How do you mean?

MAD. Beginning with each white key, in succession, you get Diatonic scales corresponding to our Modes, as shown below.

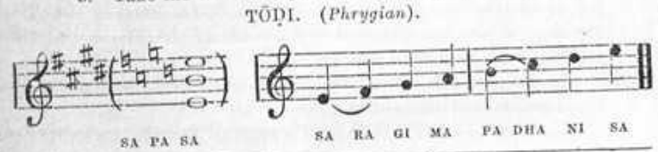
1. Take the First C; you have our No. 29. (V *a* + V *b*)
SANKARĀBHARAṆA. (*Ancient and Medieval Ionian.*)



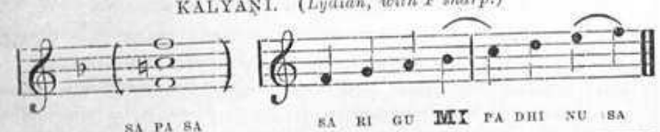
2. Take the Second D; you get our No. 22. (IV *a* + IV *b*)
KHARAHARAPRIYA. (*Dorian*).



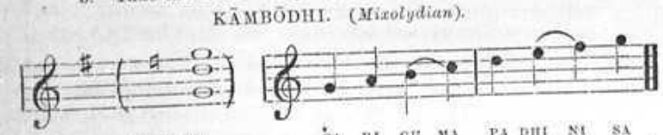
3. Take the Third E; you get our No. 8. (II *a* + II *b*)
TŌḌI. (*Phrygian*).



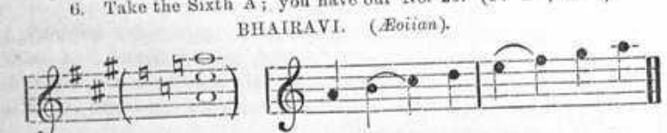
4. Take the Fourth F; you get our No. 65. (V *a* + V *b*)
KALYĀṆI. (*Lydian, with F sharp.*)



5. Take the Fifth G; you get our No. 28. (V *a* + IV *b*)
KĀMBŌDHI. (*Mixolydian*).



6. Take the Sixth A; you have our No. 20. (IV *a* + II *b*)
BHAIRAVI. (*Æolian*).



GAN. How curiously does the order of our serial numbers (which is so regular) get intermixed here? 29, 22, 8, 65, 28 and 20!

MAD. When however you begin with the (Seventh) B you get no scale at all, as the fifth note from SI does not give us our *immutable* PANCHAMA, but a flat fifth, which is inadmissible in our system.

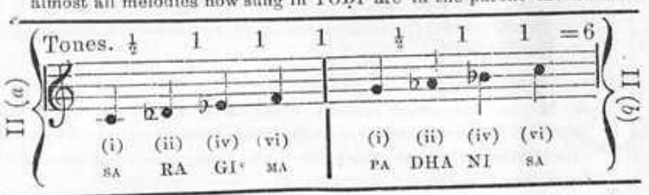
PIA. Yes, you are right as to the last; our medieval musicians similarly rejected the *Locrian* mode, with the *Quinta falsa*, (SI *contra* FA) as irregular. As for the rest you have named, we already found that your Nos. 22, 8, 28, and 20 were unsuited for harmony and useless for our purposes; and therefore the question whether they are *Diatonic* or not does not arise. Your No. 65 with the *tritone* and an augmented fourth is of course *over-diatonic* and therefore inadmissible, though it contains the leading note.

MAD. We have in our system no less than 9 *Diatonic scales*, (using that term in its practical sense, *viz.*, *by tones* and semitones.) These are
II (*a*) combined with II (*b*), IV (*b*), and V (*b*),=3 modes 8, 10 and 11.
IV (*a*) " " " " " " "=3 modes 20, 22, and 23.
V (*a*) " " " " " " "=3 modes 26, 28 and 29.

VAIN. Of these Diatonic Modes, the most popular among us are
No. 8. TŌḌI; (*Phrygian*)
No. 20. BHAIRAVI; (*Æolian minor*)
No. 22. KHARAHARAPRIYA; (*Dorian*)
No. 23. GAURĪ MANŌHARI; (*Melodic minor*)
No. 28. KĀMBŌDHI; (*Mixolydian*)
No. 29. SANKARĀBHARANA; (*Ionian*,—modern **major**)

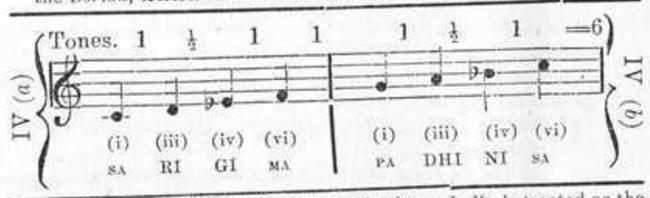
GAN. It is really deplorable that No. 8, (II*a*+II*b*) No. 22, (IV*a*+IV*b*) and No. 28. (V*a*+IV*b*) cannot now be used in the West. Some of the most undoubtedly delicious of all our melodies are in these three modes; they moreover comprise a prodigious number of derivative melody-moulds, the very names of which send a thrill of delight through our entire frame, e.g., we have
in mode No. 8, DHANYĀSI, BHŪPALA, ASĀVĒRI, etc.
in mode No. 22. SRĪRĀGA, MADHYAMĀVATI, MANIRANGU, etc.,
in mode No. 28. KĀMBŌDHI, KĒDĀRAGAUḶA, etc.

MAD. The first mode you mentioned No. 8 (*Phrygian*) is our HANUMA TŌḌI or JANNA TŌḌI, in which, as I already pointed out, the semitones occupy the first instead of the last intervals in each tetrachord. In the derivative RĀGA, called TŌḌI, the **fifth** should properly speaking be entirely eliminated from the scale, and there are several pieces composed in accordance with this rigid principle; but almost all melodies now sung in TŌḌI are in the parent mode itself.



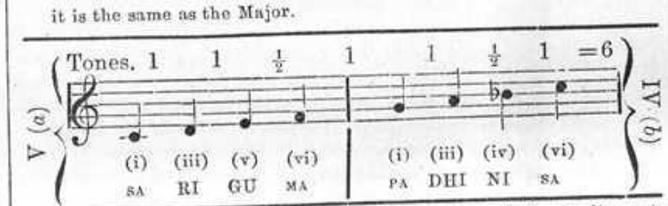
VAIN. How I wish to plunge headlong into the raptures which the bare mention of this RĀGA produces on my mind: I can be repeating the artistic close of this RĀGA, with 2 tones, *viz.*, DHA, NI, SA, alone without ceasing, night and day, for a whole life time!

MAD. Wait, I tell you, till we come to the analysis of each mode. The next diatonic scale not used by Europeans at present is No. 22 the *Dorian*, KHARAHARAPRIYA or SRĪRĀGA.



VAIN. Besides SRĪRĀGA (which in Northern India is treated as the first of the "Six principal RĀGAS of the Hindus,") we have the beautiful melody-mould MADHYAMĀVATI, which is utilised for the purpose of counteracting all sinister influences produced by singing our RĀGAS at unseasonable hours; this RĀGA alone is sufficient to show the value of the parent mode for melodic purposes.

MAD. Yes; but the elimination of the **third** from this RĀGA renders its parentage doubtful to some extent; but we must reserve all this, I say, for its proper place. The other *Diatonic* scale referred to is No. 28 (*Mixolydian*) HARI KĀMBŌDHI or HARIKĒDĀRAGAUḶA, the mode in which *Manikka* sang her first tune and which led the way to all this discussion. With the exception of the seventh, which is flat, it is the same as the Major.



GAN. It is really a very great pity that the absence of the *leading note* shuts out all these inexhaustible mines of melodic wealth from the scope of the great masters of the art in the West.

PIA. Yes, all these existed in the medieval scheme of 14 modes, and the Gregorian Chants now retain several of them in their integrity.

MAD. I have not the slightest doubt but that most of the national or popular songs of Europe, *e.g*, the *Volkslieder* of Germany, the *Canti populari* of Italy, the *Ballads* of England, the *Reels* and *Strathspeys* of Scotland, etc., were originally in these modes; they have now been metamorphosed according to the modern notions of tonality and the requirements of Harmony. A flood of new light will be thrown over the structure and origin of these melodies, if they are re-examined in the light of *our* scale-formation-principles,—all the melodies being reduced to writing in the key of C, which must invariably be taken as the final and the tonic in every case.

PIA. The oriental tinge is strongly visible in the melodies of Hungary Andalusia, Sclavonia, Scandinavia, and other European countries; *e.g.* "Of all Spanish songs, those of Andalusia are the most beautiful. In these the Eastern element is deepest and richest, and the unmistakeable sign of its presence are the following traits:—first, a profusion of ornaments around the central melody; secondly, a polyrhythmic cast of music,—the simultaneous existence of different rhythms in different parts; and thirdly, the peculiarity of the melodies being based on a curious scale, which is apparently founded on the intervals of the *Phrygian* and *Mixolydian* modes."

GAN. That is to say, our modes Nos. 8 and 28, TŌḌI and KĀMBŌDHI. The best example of the polyrhythmic cast you will find in our MADDAḶA accompaniments, which to foreign ears must appear a chaos of noisy drumming, deliberately maintained for drowning the music, but which is thoroughly scientific and quite intelligible to us.

VIDU. Yes: your tom-toms are notorious from Fiji to Fiji!

MAD. The reason why our 29th mode has come to be your *Major* is clearly stated in the following passage: "The general opinion now is that the old popular music of European countries was based upon the same scale or mode as the modern major scale, *i.e.*, the Ionian mode; but numerous examples of other tonalities are extant. Thus among others the "*King's ballad*" and "*Westron wynde*" agree in some of their many versions with the Latin or Greek Dorian mode. The easy *Ionian* mode—*il modo lascivo*, as it was termed—was the favourite of strolling singers and ballad-mongers; but the scholar and musician of the 16th century disdained it. Even if he sometimes stooped to use it, he felt it to be derogatory to his art. The subsequent adoption of the modern system by cultivated musicians in the next century was attributable to the influence of Italian Music!" (Dictionary of Music under "*Song*.")

GAN. That is to say, all serious music, chiefly that used for purposes of devotion, pathos and emotion, would recede further and further from Mode No. 29 and tend nearer and nearer towards the modes in the beginning of our scheme, *e.g.*, 8 to 28. I observe that all the European *minors* are within this group, which has a larger number of flats.

VIDU. I gather from what you say that European Music is best fitted for laughing, dancing and merry-making, while yours is aptest for weeping, howling and grimacing! I don't believe you have got a single *March*, *Dance* or *Warlike song*, in the whole range of your Music from Cooch Behar to Cape Comorin, or Cabul to Calcutta!

VAIN. We are all for prayer! piety! and pathos!

VIDU. Ah! Ah! Ah! that is;—defeat! degradation! and downfall!

GAN. Yes; possessing as we do all the materials Westerns have, and even in greater superabundance than they, there is nothing to prevent us from dancing in *il modo lascivo* all our lives, but we deliberately choose the most plaintive and pathetic of our modes, as all our real music is addressed to the Deity alone, and admits of no NARASTUTI, human praise, or vulgar amusement, so much so that, even where Princes and Notabilities are praised, it is always done in the names of the gods and not directly in honour of mortals.

MAD. All this is beside the question: the main point is that there is absolutely nothing in other systems, which we do not possess, (except of course Harmony as now cultivated in Europe, regarding the great glories of which we shall discuss *in extenso* by and by.)

VAIN. This is all very curious: as *Monsieur Jourdain* was astonished to find that he was speaking *prose* all his life without knowing whether it was *prose* or *poetry*, so we are astonished to find all your modern searches for a satisfactory tonality already anticipated and fossilised in our ancient system, though we never knew what a leading note was required for and what use you would make of it in Harmony?

MAD. Our ancient *Rishis* set about the business systematically and founded a complete science. The astute Grecians managed to steal from them only a few stray relics, as the infernal secrecy and suicidal mysticism of our *virtuosi* led to the concealment and untimely cremation of everything good and great amongst them. The great wonder is that so much ever survived at all, amidst so many political revolutions and such whole-sale suppression of letters and burning of libraries during the Muhamadan sway.

JAYA. The medieval musicians of Europe built up a gigantic Babel of their own, with their *Hexachords* hard and soft, their *authentic* and *plagal* modes and heaps of further complications, which their iconoclastic successors gradually demolished, searching after Harmony alone. But Harmony is only a superstructure and must be based on melody of some kind. Now all search for diversities in melody must necessarily end in hitting upon some one or other of our gigantic net-work of modes and melody-moulds which, as we just saw, includes all the forms of the so-called modern tonality, *Major*, *Minor* and everything else, ancient and medieval.

VIDU. A judgment, eh! a judgment!

PIA. It is all nonsense; the distinction between *major* and *minor* is itself arbitrary and must fast die out. Surely a musician must be free to use what notes he likes for his purposes, just in the same way as Beethoven began with your No. 15 before he died. He certainly never dreamt of sticking to that mode throughout that piece; for aught I know, he might have mixed up a 1000 other barbarous scales, Chinese, Malayan, Batavian and West Indian, one after another, just for the sake of curiosity, if not open ridicule!

VIOL. Yes, I think our music will, in the very near future, become something quite universal and embrace everything in itself, the system becoming as elastic and world-wide as the British empire itself.

MAD. That's just what I say, it will end in primordial *chaos*: *Sicut erat in principio*; *ante mare et tellus*! *rudis indigestaque moles*!

VIDU. Just like the good old Anglo-Saxon which has now become the *omnium gatherum* of every brogue and *patois* upon earth!

JAYA. "You were not bid to speak."

VIDU. "No, my good Lord,
Nor wish'd to hold my peace."

JAYA. "I wish you now, then."

VIDU. Mum!

JAYA. But why talk of the future; let us deal with existing facts.

PIA. All this requires a most patient and careful study, but *cui bono*? we are not going to descend from the lofty heights to which our developments in Harmony have led us: all we can do is to look down upon your system as an antediluvian relic nailed to the walls of an antique Museum!

VIOL. But let us go over the full length and breadth of this musical museum to the end, at least for the sake of curiosity.

PIA. But I see you have accounted for only 36 modes. How about the remaining 36? As far as I can judge, you have exhausted all possible combinations!

VIDU. Have you, indeed? then I am sure of my dear old plum in the middle! I see you have left it untouched after all your wanderings and meanderings, around it, and about it, and on both sides of it. There it is, *medio tutissimus*, and I'm going to rob it!

VAIN. Rob it, and rue it; we've just come for it! you're caught in the act, and must pay for it.

VIDU. There's many a slip 'twixt the cup and the lip;
I attempted to sip, they've got me on the hip,
With a grip, and a rip with the tip of the whip.....

JAYA. Shut up there, now! I'm not going to have any more of this perpetual prattling and rattling here!

VIDU. Mum;... .....but you rattle a good deal more than I do!

THE LAST 36 MODES WITH F SHARP.

GAN. Come now, descend from thy isolated house-top, thou whilom excommunicated Pelican! in all thy state! with all thy grace! in full Pontifical robes! come now, thy time is come; descend!

VIDU. Oh! where will this Quixotic frenzy end?
Or whereunto thy feverish craze ascend?

GAN. "It is required,
You do awake your faith. Then all stand still;
Or those that think it is unlawful business
I am about, let them depart."

SAR. "Proceed!
No foot shall stir."

GAN. "Music, awake her, strike!
'Tis time, descend; be stone no more; approach;
Strike all that look upon with marvel! Come;
I'll fill your *place* up; stir, nay, come away."

JAYA. Hermione's coming to life after 16 years afforded certainly no greater surprise to Leonte, than will be afforded to you by the discovery of the wonders wrought in our Music by this persecuted **Fourth,** which has always been a stumbling block to musicians in the West!

PIA. Ah! now that you have come to it, tell us, without preachifying, what use you are going to make of it.

MAD. We originally took the F Natural (MA) as the immutable extreme **(vi)** of the lower tetrachord, and I showed you how we made up our first 36 modes with it. Now we remove it and put in its place the F sharp (MI), relegating the MA, to the *isolated* house-top vacated by the MI; and so we get our last 36 Modes; in other words, these last 36 modes are made up in *exactly the same* way as the first 36:—with only this difference that we substitute the F sharp (MI) for the F Natural (MA). Now 36 with MA + 36 with MI = 72; our grand total of parent modes; and there, I've done.

VIDU. Eh? if the first 36 mice multiplied very fast, why, these last 36 have whelped faster still! But I see they are exactly the same mice after all, except that they have a *black* belly instead of a *white*.

PIA. You're surely joking? Do you really mean to tell me, seriously, in all good conscience, without laughing in your sleeves, that this is *all* the difference between the two sets of 36, and that this is how you make out the whole of your grandiloquent 72?

MAD. Yes: so far as external appearances go.

VIOL. Downright nonsense!
PIA. Wholesale humbug!
LAK. Ludicrous folly!
MANG. Childish rubbish!
MANIK. Absurd redundancy!
VIDU. Eternal perdition!

SAR. This is jolly! I wish I could join in the chorus.
GAN. And I, if I could.
MAD. And I, if I would!
JAYA. And I, if I were you!
VAIN. And I, in my next birth!

VIDU. *Parturient montes, nascetur ridiculus mus!*
LAK. You make mountains of your mole-hills!
PIA. All your geese are swans!
VIOL. Shake off your dew-drops from the lion's mane!
VIDU. "And hang a calf's skin on those recreant limbs!"
JAYA. "Pray you, no more of this! It is like the howling of Irish wolves against the moon".

VAIN. Our sharpened fourth is the brightest of our gems!
GAN. The most brilliant of our fixed stars!
VAIN. The loveliest of our graces!
MAD. The best suited for ornamentation and embellishment!
GAN. The transporter of our souls.
VAIN. The transpiercer of our hearts.
GAN. It effects a metamorphosis in our whole being.
VAIN. It justifies our belief in metempsichosis!

LAK. Wherein is its lustre?
PIA. Show us its brilliancy!
VIOL. Point out its beauty!
LAK. What kind of ornamentation or embellishment?
SAR. You're easily transported!
VIDU. Transpierced? Then 'tis time you were dead and buried!
LAK. How? How? Show!
PIA. Why? Why? Say!

MAD. "You must borrow me Gargantua's mouth first; 'tis a word too great for any mouth of this age's size. To say *ay* and *no*, to these particulars is more than to answer in a catechism".

PIA. But *badinage* apart, are you really in earnest in saying that you simply repeat the first 36, with only the F altered? I can't believe it!

VIOL. Your idea of a separate mode, with the change of but a single note in each, was ridiculous enough! But to pretend to manufacture another set of 36, with exactly the same materials, substituting only the F sharp throughout, is simply preposterous! Now, tell me candidly, don't you think I am right?

VIDU. You're appealing from Philip the Sober to Philip the Drunk! He was somewhat sober, when dealing with the F natural, you'll find him dead-drunk with his sharpened Fourth!

LAK. Why not make your other immutables, C, G, c also sharp, and pretend to create 3 more sets of 36 modes?

PIA. That's going to the other extremity! we object to the existence of even a single mode with the F sharp! The *Locrian* and *Lydian* modes were rejected, ages ago, as barbarous! I don't see why we should suppose yours will be better? It can't but be waste of time and energy!

MAD. It is simply because you investigators of the West have never made it a habit to dive deep underneath the surface, in anything connected with oriental researches! Our crafty men show you just the outside rind; You are duped, imagining you have got at the marrow and go away quite satisfied that we are orangoutangs!

GAN. That's just the point! where we see the closest connection and the greatest relevancy, you always find your mind a *tabula rasa*!

PIA. I told you not to be preachy; you people will never stick to the point, but always branch off to something quite irrelevant!

MAD. *Nocte pluit tota, redeunt spectacula mane!* The beauties of creation in their external aspect remain unchanged, whether the sun shines or whether the moon throws a mystic veil over them, but what prodigious difference occurs in the effects? The change of our MA into MI produces similar effects on the æsthetical side of our first 36 modes: the transformation is as complete as from sunlight to moonlight!

LAK. Which is sunlight and which is moonlight?

MAD. If you take the 7 colours of the Rainbow, and compare them with the 7 principal notes of Music, you will be startled to find a most extraordinarily close analogy between them (*vide Instruction Book*) Now, *the* great note of Nature is the Fourth, MA!

GAN. Yes; it is the first lisping sound uttered by every species of the **ma m ma l i a n** genus in the animal kingdom, and the initial syllable of some of the sweetest and tenderest appellations in all languages upon earth.

PIA. "The aggregate sound of Nature, as heard in the roar of a distant city, or the waving foliage of a large forest, is said to be a single definite tone, of appreciable pitch. This tone is held to be the middle F of the piano-forte, which may, therefore, be considered the key-note of nature."—(*Principles of Physics*, by Prof. B. Siliman.) The Chinese recognised it some thousands of years ago, by teaching that "the waters of the Hoang-ho, rushing by, intoned the *kung*;" called "the great tone," in Chinese music, and one which corresponds exactly with our F, now considered by modern physicists to be the actual tonic of Nature." (Rice).

VAIN. And this MA is the ṢRUTI or concert pitch for all female voices in our system, just as the G or PA is the ṢRUTI for male voices.

MAD. Now, this note of Nature, the 4th on the Musical scale, is represented by the 4th colour in the Rainbow, GREEN: during the brightest and prettiest seasons of the year, the entire vegetable kingdom decks herself in robes of this colour and the landscape is something lovely to behold! then follows a change, say, as in autumn, and though everything remains the same, the effects produced are something marvellous. So it is, I say, with our modes in F natural and those in F sharp!

VIDU. That is to say, if your melodies with F natural are full of life and vigour as in spring, those in F sharp will be lifeless, as the leafless trees in autumn!

GAN. They may be leafless, but not lifeless!

MAD. *Venkatamakhi* gives a more familiar illustration, which speaks volumes to us in explaining the difference; he says;—just in the same way as a drop of sourmilk poured into a full pail of pure milk converts the whole into an entirely new substance, from which clarified butter of the sweetest flavour and of the richest delicacy is extracted,—similarly the introduction of the F sharp in the first 36 modes effects a complete metamorphosis in their æsthetical character and opens out to us quite a new mine of undreamt of wealth.

JAYA. Now, unless you taste our clarified butter, you can't judge of its taste or value; so, unless you study our melodies in the last 36 modes, and the extremely difficult and artistic manner in which we manipulate our RĀGAS therein, you cannot realise their musical value as distinguished from the rest.

PIA. Do you mean to say you sing quite as easily and freely with the F sharp, and with your numerous flats and double flats, as in your 29th mode, our natural key? I mean, in vocal music.?

VAIN. Certainly; try me in any mode you like, and judge.

PIA. (*After examining Vain. in several modes.*) Look here, *Viol.*, this precision in intonation is simply astounding,—stupendous,—incredible; it cannot have been acquired without superhuman efforts!

VAIN. Well, gentlemen, you can judge how I must have been driven mad from infancy up to date! you have now your books, your notations and what not! My poor octogenarian head,—can't find even an apology for a hair on it,—carried every thing; all the Music, for over 10,000 melodies in these numberless MĒLAS and RĀGAS, with all these sharps and flats,—all the words for the endless stanzas composed by my great masters, and in a number of languages, Sanscrit, Prakrit and the whole undivided family of the Dravidian group!

VIDU. I readily give you credit for montrosity of an antediluvian type!

PIA. But why on earth do you complicate your system by magnifying these scales into so many different modes? Why not be more sober and recognise only the VI CHAKRAS as modes, and treat the other combinations as subsidiary scales falling under these six? We do so ourselves, for, though we have 4 forms for the minor, (which you stupidly convert into 4 different modes,) we recognise only 2 main modes, *Major* and *Minor*.

VIDU. That won't look so grandiose or grand-motherly; will it?

GAN. That will never do. Not only does the characteristic varying note in each mode completely alter its æsthetic character, but our methods of treatment are quite peculiar and vary for each mode. It is this that we are going to analyse in our 72 great *seances*.

MAD. Moreover, supposing we reduce the number of modes, how are we to classify the numerous melody-moulds derived from each of these parent modes? They have their own idiosyncracies.!

JAYA. It would be idle to attempt any simplification in a matter of this kind; it is certain to become infinitely more complicated than it is at present.

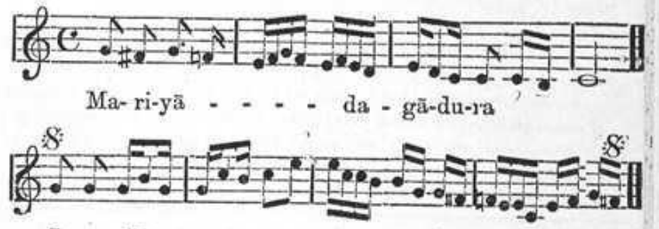
VIDU. Set fire to the whole hay-stack, and whistle freely as I do! That is my humble advice. I don't care for MĒLAS or RĀGAS, but I sing! Follow me! *Ducdame*! *Ducdame*! and give up this d—d *Acadame*!

LAK. And my advice too, in right good earnest!

PIA. No doubt the F sharp plays a very prominent part in our music also, but it is absurd to apotheosise it as you do, or assign to it the same immutable functions as to the F natural; *a fortiori* to create a new series of 36 modes expressly for this purpose.

VIOL. You seem to have done it, solely for the love of mischief, not knowing what else to do with it, having once isolated it, like idiots! We use it as part and parcel of the whole gamut, as it conduces specially to enhance the two greatest charms in our system,—which are due to Monteverde's discoveries, but which you were barbarous enough to condemn,—*viz.*, *Accidentals*, and *Modulation*!

MAD. We thrashed this out before, but as for accidentals, I know how you would unscrupulously murder passages like the following, by inserting the sharp, in every conceivable position,—;



VAIN. & GAN. (*Hissing & hooting*) Shame! Shame! Shame!

MAD. We can never tolerate a mutilation of this kind, and cannot therefore regard the accidental sharpening as a proper use to which so noble a creation of God can be put! In fact, our sentiments in this respect are exactly the same as those of Louis Schneider, the great contrapuntist, who wrote, "One thing I must impress on you; *i. e.*, to banish for ever and aye the *Diesis* from Gregorian Chant, and fly the cross (the sign ♯ in German is called *Kreus*; *cross*) as the Devil would. All that has ever been said or may yet be said in its justification is vain, a delusion and a snare."

PIA. The simple result will be that your methods will stand proscribed like those of the Ecclesiastical modes.

MAD. Let them be; they'll be in good company! Then as for *Modulation*, you find the F sharp most convenient, as it helps to provide you with 2 leading notes within an octave, one closing on the Tonic C for the *Fine*, and the other on the Dominant G for the half pause.

PIA. Yes: this like the close on the Dominant harmony is simply divine! All these are the triumphs of our modern refinements!

MAD. But as I said before, a change of Tonic in the middle of a piece is tantamount to a transposition of the key-board in the middle of a performance, and it can possess no attractions for us, because shifting to a number of allied keys with the same intervals for the sake of variety is a poor shift altogether. Well then, barring these two functions, accidentals and modulation, what is left for the F sharp?

VIDU. Had you left me to eat the plum, this question would not arise!

MAD. It could not be utilised as the initial note or starting point of the upper tetrachord because it was a *false fifth* or *quinta falsa* in itself, and as such thoroughly unsuited for the functions of a correlative of the first and the eighth, so as to make up our grand SA-PA-SA.

VIDU. Rejected again! I have hopes of my plum yet!

MAD. But trying it as the immutable extreme of the lower tetrachord, after making full use of the F natural, it was found that no valid objection could be raised to its augmented tone, as it was only one of the intermediate notes of the full octave, and the 3 SRUTI notes C, G, c, were left undisturbed.

VAIN. But why talk of the outer coat or varnish, ignoring the real intrinsic value of the thing itself? The graceful *nuances* and beautiful embellishments to which the other notes of the scales were rendered susceptible by a combination with this note were found to be something quite *super-natural*, and if our ancestors had failed to notice this, they must have been very great barbarians indeed.

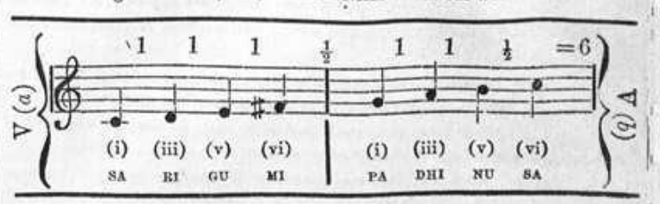
VIDU. I agree that this F sharp is *super-natural*, because it is *Super* (above the F) *Natural*!

MAD. The F sharp thus assumed quite as important a function as its younger sister the F Natural, and our last 36 modes give us the profoundest relish of the only true instinct, which can be recognised as musical, and we enjoy it to our heart's content.

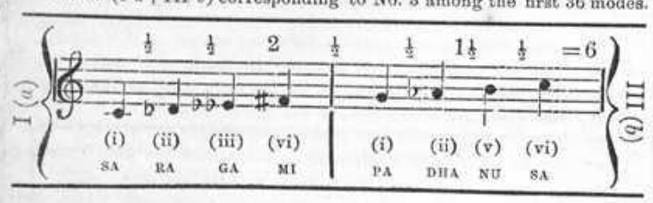
PIA. I cannot, for the life of me, imagine what on earth you can make of scales with such a medley of sharps and flats. You mentioned a lot of favourite modes among the first 36; can you give us an idea of what you chiefly relish among the last 36?

VIDU. Now is the time for Philip the Drunk! come now, play your play as you only can!

MAD. Most cheerfully. Mode No. 29, which corresponds to your Major becomes (by adding 36) No. 65; MĒCHA or SĀNTA KĀLYĀNI, about which we have had some sharp discussion already. It has three consecutive tones in the lower tetrachord and corresponds to the ancient *Lydian*. Why it was classed as melancholy by the Greeks, I can't understand, but with us as with the medieval musicians, who called it, *tonus delectabilis lætus, jubilans*, it has always been expressive of the joy, content, happiness and prosperity of the choicest of God's gifts to man, *viz.*, KALYĀNAM or lawful wedlock.



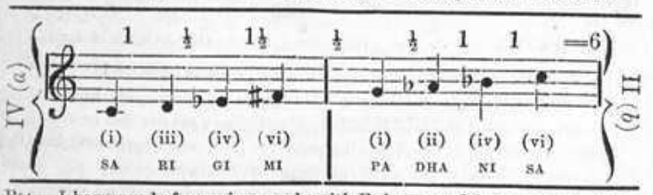
VAIN. What I like best is our JHĀLA VARĀḶI or DHĀḶI VARĀḶI, No. 39 (I *a*+III *b*) corresponding to No. 3 among the first 36 modes.



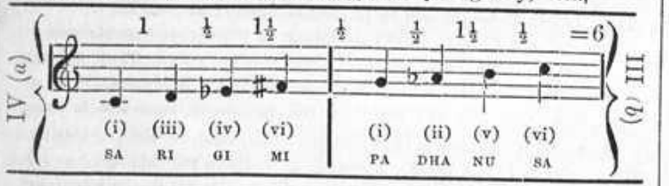
It is one of our most sacred treasures and our *GURUS* always avoid teaching any tunes in it to their disciples, because the invariable result has by experience been found to be the immediate separation of master and pupil!

GAN. We have endless legendary lore of this kind connected with each of our RĀGAS; these gentlemen who find no interest in the music itself would be glad to hear all this, if, in dealing with each one of our RĀGAS, you tell us everything, during our 72 *Seances*?

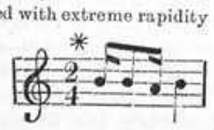
MAD. Very well: we shall see about that in due course. The mode I particularly like is No. 56, SHAṆMUKHAPRIYA or CHĀMARA, which corresponds to No. 20, the *Æolian Minor*, in the lower set.



PIA. I have read of a curious scale with F sharp used in Hungary. "The great characteristic of the Magyar music is the peculiarity of its rhythms and that of the Gipsy music is the presence of turns, embellishment and grace-notes added to and built upon the melody, and eventually becoming a most important feature in it. This latter peculiarity, together with the scale which is characteristic of Hungarian music;"—(I am sure it must appear in your galaxy)—*viz.*,



"a scale with two superfluous (?) seconds, or the harmonic (?) minor with a sharp fourth—indicate an Asiatic origin. The Hungarians can fairly plead the unsurpassed beauty of their national melodies as an excuse for their exclusive devotion (to their music), which has, by excluding foreign influence, been a hindrance to its progress, and has condemned (?) it to a long stagnation in the immature stage of mere national music. All their music has a strongly individual character. Peculiarities both melodic and rhythmic give it the charm of distinctive originality and its abrupt transitions from deep melancholy to wild merriment, with the unexpected modulations which accompany them never fail to produce an exquisite effect. The embellishments are pure improvisations, played with extreme rapidity and freedom and the greatest precision. The intervals are said to be ½ or even ¼ (?) tones. The scale, with the augmented intervals offers no difficulties to instrumental music, but is much less favourable to vocal harmony.....Syncopation and the shortening of the first note of the bar (like the Scotch snap *) are common."



MAD. Why, this scale is nothing else but our No. 57, SIMHĒNDRA MADHYAMA or SUMADYUTI (IV *a*+III *b*), and the entire description of the Music, *cap à pie*, shows our own system to have been its *fons et origo* and primordial prototype.

VAIN. Another very favourite scale with us is No. 45, SAIVA or SUBHA PANTUVARĀḶI (II *a*+III *b*).

MAD. In practice, bad singers take the higher GU confounding this mode, No. 51, KĀMAVARDHANI or KĀSIRĀMAKRIYA.

I have noticed that it is chiefly when singing melodies in these modes with F sharp that our professional men seem to be in ecstacies and multiply their GAMAKAS and *graces* without end, sometimes gliding through entire scales with an inexpressible charm and pathos, *e. g.*, PANTUVARĀLI and VARĀLI, not to mention KALYĀṆI and its derivatives HAMĪR, YAMUNĀ, SĀRANGA, &c.

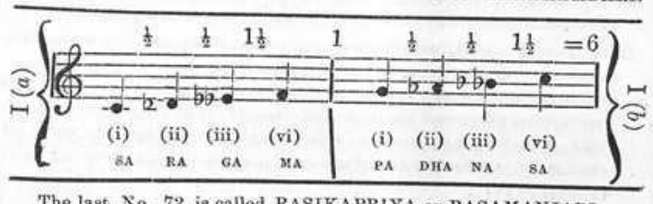
MAD. But we must stop here. Why should only some be named and not all? We are still on our way to the great terrestrial Paradise, enclosing the 72 *NANDAVANAS*, and we must reserve all further disquisitions regarding each and every one of them for full and close investigation on the spot.

PIA. I never imagined that the *black* keys of my piano would be utilised in such a strange fashion in this part of the globe!

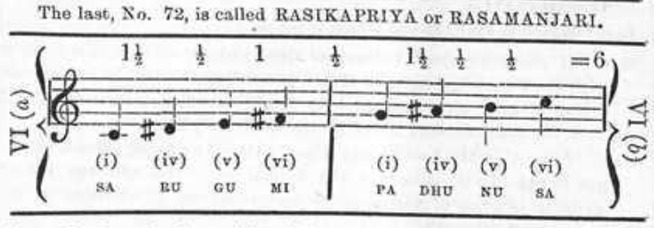
VIDU. All the *black* arts originated in India, and no wonder that these *black* mon-*keys* have a peculiar fascination for these *black keys!*

VIOL. But to wind up, let me just see in staff notation, the first and last of your wonderful scheme of 72 modes.

MAD. The first, No. 1, is called KANAKĀNGI or KANAKĀMBARI.



The last, No. 72, is called RASIKAPRIYA or RASAMANJARI.



VIOL. By Jove, the bare sight of them chills my blood to freezing point!

LAK. My blood has stood at freezing point, all along this tedious walk leading to your d—d *NANDAVANAS*! At what point of the thermometer it will stand, when I am within, I hardly know! but the bare idea of the possibility of seeing the whole lot of you frozen to death, here on our way, sends me to raptures!

VAIN. All these you have frozen to death, but me you have burnt to ashes, under a slow fire. I have been wondering and waiting to see where your cannonading would end, but your stores of gunpowder are inexhaustible! Where the devil did you get these strings of Double names for every one of our modes? Every time I heard a new name, I felt a bullet piercing into the bottom of my heart and I was writhing in agonies! Was it not enough that you should have blasted me with your murderous mutilations of the MANTRĀKSHARAS! Why this new torture, with your NĀRIS, TŌYAS, VĒḶAVAḶIS and what not?

MAD. Don't blame me for it! It is the son of the famous GŌVINDA DĪKSHIT, that gave these names; he claims to be the inventor of the 72 modes; but I am inclined to believe that they were far more ancient and that he merely fitted these names into the famous LAKSHAṆA GĪTAS composed by him and into that ingenious and beautiful piece, RĀGĀṄGA RĀGA LAKSHAṆA GĪTĀNUKRAMANIKĀ GĪTA,—which is an Index in song of the whole of the names as well as of the first words in each of the 72 principal GĪTAS.

VAIN. Have you got the whole of these LAKSHAṆA GĪTAS? I have searched all my life for them, but could never get more than a very few, and these only in a mutilated form!

MAD. The *Dikshit* family fortunately got hold of this invaluable treasure and preserved it. I shall prefix these GĪTAS to the 72 disquisitions, which we are going *D. V.* to have on the 72 JANAKA modes and their 1001 JANYA RĀGAS.

GAN. Oh! it must be so divine.

VAIN. All the same, these innovations will be the death of me!

VIDU. The sooner you disappear the better, I say, for the country.

VIOL. Why do you bother yourselves with any names at all, where you have so many modes? Is it not enough to identify them by their numbers, *e.g.*, Mode No. 20, 23, 29, etc?

MAD. Somehow, this has not seemed enough for our ancestors! Not only have they given 72 different names for the main modes, but they have added one for each of the 1001 derivative RĀGAS also. To add to this "bother," the recent discovery of *VENKATAMAKHI'S* treasures has saddled on us a new set of names for the 72 main modes, though fortunately the most popular ones have the same name in both; *e g.*, No. 15, 29, 36, &c., in some only the prefixes vary.

VAIN. I notice that *VENKATAMAKHI'S* names are made up of our old JANYA RĀGAS with new prefixes, *e.g.*, KANAKĀMBARI in Mode No. 1, VĒGAVĀHINI in mode No. 16, RĪTI GAUḶA in mode No. 20, ṢRĪ RĀGA in mode No. 22, KĒDĀRAGAUḶA in mode No. 28, and so forth. It looks as if he meant a deliberate mangling of old names!

GAN. He moreover seems to have mixed up parent and derivative melody-moulds indiscriminately, which will never do. But first tell us, which of the two is the more ancient?

VAIN. I must be the best authority on the subject; throughout my professional career of 70 years, I have never so much as heard that there were two different nomenclatures. It is quite clear that the one that is popularly known and universally adopted must necessarily be the most ancient and the only authentic one!

PIA. I see Capt. Day gives only these popular names.

MAD. I beg to disagree; while interpolating the names of modes in the 72 LAKSHANA GĪTAS, *VENKATAMAKHI* seems to have adopted the most popular RĀGAS in each mode as the basis for distinguishing the VIKRITI BHĒDAS. Some later genius seems to have substituted new names, in order to establish more clearly the distinction between parent MĒḶAS and derivative RĀGAS.

MANG. Then which shall we retain?

LAK. I say, reject both.

GAN. I say, retain both!

JAYA. Do as you like; but don't quarrel over it.

MAD. In dealing with each mode separately, we shall record every name and every version in full.

VIDU. Yes, make your mountanised mole-hills more monstrous still!

MAD. *Que ferai-je?* What is worth doing is worth doing well and I can omit nothing in my "recording sister's page" of what has been already accomplished by the great masters of our schools! Surely there can be no harm in having two names for each of our modes!

GAN. So much the better, I say; it will make our system look all the more grandiose and grandiloquous!

VIDU. Grey-haired and grand-motherly too! for you can now add an *alias* at every other word, like my garrulous granny, Mrs. Grundy!

GAN. But does *VENKATAMAKHI'S* new nomenclature embody our glorious KAṬAPAYĀDI SANGYA?

MAD. Yes, it does, and it is curious to compare the two sets of names.

PIA. What is this KATAPA again?

VIDU. This KAṬAPA will bring on you the worst type of Cuddapah fever!

MAD. It is an ingenious device which enables us to find out by the initial syllables of the names, the numbers of the modes. For, it is by means of these numbers that we identify the VIKRITI BHĒDAS (*i.e.*, the sharps and flats or key-signatures) appertaining to each mode or melody-mould.

MANG. Yes! I was anxious to learn how to identify the modes by their numbers but could never get at it. Oh! please explain it.

VAIN. We have in our Sanskrit alphabet five separate groups of letters distinguished as

KĀDINAVA=9 beginning with K.		The first syllables of these words joined together make up the general name for this clever device;—KA-TA-PA-YA.
ṬĀDINAVA=9 „ „ T.		
PĀDIPANCHA=5 „ „ P.		
YĀDYASHTAU=8 „ „ Y.		N is a number *non* and stands for *Nil* or 0.

MAD. Starting with this fundamental grouping, we assign a number to each of the letters falling under each class or group as follows—;

No.	KA.	ṬA.	PA.	YA.	REMARKS.
1	K	Ṭ	P	Y	In pronouncing the names as well as in writing and transliterating them, the greatest care and attention should be paid to the *dots* below, to the H, &c., as otherwise the drift of the whole scheme will be lost, and it will be impossible to identify the number or the signature by means of the names.
2	KH	ṬH	PPH	R	
3	G	Ḍ	B	L	
4	GH	ḌH	BH	V	
5	Ṅ G	Ṇ	M	Ṣ	
6	CH	Ṭ	...	SH	
7	CHH	TH	...	S	
8	J	D	...	H	
9	JH	DH	...	...	
0	...	N	...	...	

VAIN. These letters have been fitted into the first two syllables of the 72 names most ingeniously, so as to bear good meanings, and we identify the numbers by means of these letters, taking however the inverse order of the numbers invariably!

GAN. What a marvellous device! how mystical and yet how methodical!

VIDU. This mysticism of yours and monomania for manufacturing mathematical puzzles are worthy only of your puzzle-headedness and hair-splitting hare-brainedness!

MAD. For example, take DHiRa ṢANKARĀBHARAṆA, the European major; DH is 9; R is 2; but the corresponding number is 29 not 92! Then you must not confound DH with ḌH, D or Ḍ, or Ṉ with N, as in each of these cases you will get a different number!

PIA. Good heavens! Woe! I cry, to the poor Anglo-Saxon!

LAK. But why mix up your d—d Sanscrit with your d—d Music!

VIOL. And why, in the name of all the Muses, take the inverse order?

GAN. Our ways are not your ways, and our Muses not your Muses!

LAK. I see what these dunces are driving at! they want to drive me to the *Payal* school to begin my Sanscrit alphabet, *de novo*!

VIDU. Oh! MAD! don't drive me more *mad* with these *mad*cap devices! I feel I am already *MAD*, and reading that word in your d—d inverse order, what do I see? the beginning of eternal *DAM*-nation;—Oh! Oh! Oh! I'd fain cry with Lear,

" O, let me not be *mad*, not *mad*, sweet Heaven,
Keep me in temper; I would not be mad."

MAD. And what if you heard of the numberless devices used by our composers, who are also invariably poets, for interpolating the names of our notes as well as of our MĒḶAS and RĀGAS into the body of the words themselves, so as to bear a good meaning in the context? (*Vide*, examples on pages 11 and 12 of the *INSTRUCTION BOOK* and *passim* throughout the compositions of the *Dikshit* family!)

VIDU. More monstrous madness still; that is all!

GAN. Now for applying the names to the numbers, *i. e.*, to find out what numbers or signatures are represented by the names, which we call the famous KAṬAPAYĀDI SANGYA in our recondite sciences, such as Astronomy, &c. (*Vide Indian Antiquery* Vol. 24 page 280).

VAIN. It is very simple; if the number is below 37, you are sure that the F is *natural* and that you must sing with MA; from 37 to 72 you must sing with the F sharp or MI. Now, each of these 36 sets of modes being divisible into 6 CHAKRAS, *viz.*, the VI (a) and VI (b) the signatures in which are identical, all you have to do is to learn by heart what VIKRITI BHĒDAS (or sharps and flats) each CHAKRA represents; *viz.*, I. RA, GA—; II. RA, GI—; III. RA, GU; etc.

LAK. It is all Greek to me!

VIDU. Then put it clearer in Hebrew!

MAD. I'll begin again: I have shown you how to arrive at the serial number of a mode, by means of the first two syllables in its name: *e.g.*, if it is MāYā, you find from the numerico-alphabetical table given above that M=5 and Y=1; which when put together *retro*, gives No. 15; for, as the late lamented Dr. A. C. Burnell explains in his *South Indian Palæography* (page 60), "The order of the letters is from right to left; in double letters, the last pronounced consonant only counts and vowels have no value. Thus:

$\left\{\begin{matrix} V & i & sh & N & u \\ 4 & & 5 & & \end{matrix}\right\}=54$; $\left\{\begin{matrix} BadNaTi & anNaM & SaSarPi \\ 3\ 0\ 6 & 0\ 5\ 7\ 7 & 1 \end{matrix}\right\}=17750603.$

The peculiarity of this system is that it allows dates to be expressed by words with a connected meaning." and poets, who wish to disguise dates, &c., find convenient sepulchres for them in their well-measured verse, which conceals a hundred other shrewd artifices.

LAK. Beshrew your shrewd artifices, I say!

MAD. Judged by the above rule, some of your old popular names turn out to be wrong; for, in the following cases of conjunct consonants, the letters *first* pronounced are adopted instead of the *second*;—

No.	Old popular names.			Venkatamakhi's names.
16	CHa-KRa-vāka...	చక్ర	சக்ர	Tō-Ya vēgavāhini
48	Di-VYa-maṇi ...	దివ్య	திவ்ய	Jī-Vanti
54	Vi-ṢVā-mbhari...	విశ్వ	விஸ்வ	Va-mṢa-vati
55	ṢYā-Ma-ḷāngi ...	స్వామ	ஸ்யாம	Ṣā-Ma-ḷa
57	Si-MHē-ndra ma-dhyama ...	సింహ	ஸிம்ஹேந்ர	Su-Ma-dyuti
66	Chi-TRā-mbari	చిత్రా	சித்ரா	CHa-Tu-rangiṇi
68	JYō-Ti-svarūpiṇi	జ్యోతి	ஜ்யோதி	Jō-Ti-rāga

GAN. Good heavens! what a curious solecism! I see *VENKATAMAKHI* avoids conjunct consonants, as much as possible, but where they occur, his nomenclature closely follows the Sanscrit mode of writing, so that, as Dr. Burnell rightly puts it, the last pronounced consonant is always written *last*, and counts as a number.

MANIK. So it is in Tamil; VishNu is written విష్ణు in Telugu, but விஷ்ணு in Tamil, the sequence of letters following the right Sanscrit order.

VAIN. Your barbarous Tamil is not the language of Music; but tell me honestly, which is the principal letter? I hold it to be the first with which the vowel-marks are blended, as in Telugu; the other consonants are mere adjuncts and being written underneath are justly neglected; at any rate they cannot be given any numerical significance, according to our orthodox orthography.

MAD. Your orthodox orthography errs irretrievably in the following instances, where, by another solecism according to *your* theory, the *second* consonants or subjoined adjuncts count, instead of the *first*, with which the vowels are blended—;

2	Ra-TNā-ngi ...	రత్నా	ரத்ன	PPHē-Na-dyuti
17	Sū-RYa-kānta ...	సూర్య	சூர்ய	CHā-Yā-vati
46	SHa-ḌVi-dhamār-gini...	షడ్వి	ஷட்வி	STa-Vva-rāja
59	DHa-RMa-vati...	ధర్మ	தர்ம	DHā-Ma-vati.

JAYA. This leads to a very important and interesting discovery, which throws some light on the origin of the two sets of names. The popular one follows the agglutinative principle of the *Telugu* alphabet and is evidently of pure Dravidian descent.

VAIN. I therefore say, our old names are the most ancient; and have simply been mangled by your murderer of the MANTRĀKSHARAS!

GAN. But among the several alphabets, which is the most ancient,—the Dravidian or the DĒVANĀGIRI?

PIA. In a note on page (xvi) of the Preface to his Sanscrit Dictionary, Sir Monier Monier Williams says "Mr. Edward Thomas appears to have good grounds for thinking that many of the *Nagari* letters were derived from the Dravidians of the South," and recent researches have established the fact that the golden age of Dravidian literature was anterior to the Augustan era of the Romans!

VAIN. This would tend to prove that our popular nomenclature is at all events the more authentic, even if not absolutely correct!

JAYA. We need not discuss this here; it is enough for our purposes that both sets of names include the KAṬAPAYĀDI SANGÑA.

VIOL. It is certainly a most extraordinary style of enumeration; and it is very creditable that your musicians should have utilised it for their complicated system of modes. But is it universally recognised, and how long has it been in vogue?

MAD. Dr. Burnell gives you the answer (*ibid*); which of course puts it most unfavourably;—"This system was in use in the fifteenth century, but apparently not long before then. It is now much used for remembering rules to calculate horoscopes and for astronomical tables. Its resemblance to the Semitic chronographs is complete."

VIDU. I thought I had smashed all the Semitics in their smutty cemeteries, centuries ago! but here they are with their chronographs!!!

PIA. Now that we have been talking of Archæology and Palæogrpahy, let us try and find out the exact date of your 72-dome architecture. Can you tell us approximately at what period your newly discovered *VENKATAMAKHI* lived?

MAD. The Tanjore District Manual (page 287) would seem to give the era of his father *GOVINDA DIKSHIT*, the famous Minister to the *NAYAK RAJAH, VIJAYA RAGHAVA* as between 1550-1650, of the Christian era. The Tanjore Durbar was the cradle and nurse of the purest form of Indian music *ab ovo usque ad malum*.

VIOL. Well then, it follows that your double set of names for the 72 modes must have sprung up only within the last few centuries!

MAD. Not at all; but be that as it may, I maintain that the modes themselves were far more ancient and flourished unknown for ages, in subterranean vaults, quite independently of the names!

PIA. Why not arrive at the opposite conclusion, and say that the whole of your present fabric is a superstructure of some recent date, built upon the few primeval modes, known to the ancient Greeks?

MAD. That would indeed be a very high compliment to our modern ingenuity, profundity and originality! For while you, musicians of the West, have been demolishing everything good in Melody for the sake of Harmony, we must have been elaborating our Melodic system to a standard of the very highest perfection, so as to include every form and formula, modern and ancient, European and Asiatic!

VIDU. What? perfection, profundity, originality, among moderns, here in India! Ah! Ah! Ah! 'Tis all the other way, my dear sir, 'tis all the other way! in the direction of the setting Occident, not of the dawning Orient! We think and drink, dress and mess, walk and talk, dance and prance according to the *pukka* European modern style, not according to the ancient Indian fashion!

PIA. Precisely! it is our Western methods of education that must have taught you the *modus operandi*, as is suggested by the settlement of the Portuguese in Negapatam in 1612, numerous Danish and other Missionary bodies working in Tranquebar and other places in the district,-not to speak of the presence of a BESCHI in *Chanda Sahib's* court (1736,—1740), a SCHWARTZ in the palace of *Tulzaji* and *Sarabhoji* (1769-1799). &c.

MAD. Even then, the utilisation of this device for our Music would redound very much to our credit: but it so happens that there is not a single musician, really worth the name, now living in S. India (1896) who knows a word of English or any other foreign language upon earth:—much less so must it have been in ages gone by!

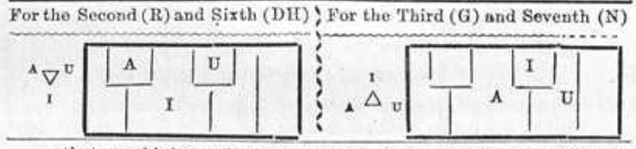
PIA. But these European Scholars were profound masters of all your Vernaculars—in fact, even better Pandits than the best of your *literati*!

MAD. Then why did they not communicate to their brother-scholars in Europe, what they learnt or taught here, in regard to our music?

JAYA. Let me remind you, we are dealing with Music, not Archæology.

GAN. Proceed now with your explanations, as to how we should find out the VIKRITI BHĒDAS or Key-signatures from the serial numbers.

MAD. You've seen that the 36 modes of each group are made up of VI CHAKRAS, I (*a*) to VI (*a*) in the Lower tetrachord, and I (*b*) to VI (*b*) in the Upper tetrachord, which are exactly alike. You must first find out what key-signatures or VIKRITI BHĒDAS are represented by these combinations. As DHA, DHI, DHU, are situated exactly like RA, RI, RU,—and NA,NI, NU like GA, GI, GU,—you may for greater simplicity, omit the initial consonants and bear in mind that the position of notes in the Piano is as follows:—



so that combining only these variable notes, you get the following formula, which is applicable to both tetrachords equally:—

CHAKRA.	2nd & 6th.	3rd & 7th.
I =	A,	A;
II =	A,	I;
III =	A,	U;
IV =	I,	I;
V =	I,	U;
VI =	U,	U;

This, if well imprinted on the memory, will easily help you to identify the key-signatures; *e.g.*,—
VI (*a*)+IV (*b*)=RU, GU DHI, NI;
III (*a*)+VI (*b*)=RA, GU; DHU, NU;
V (*a*)+II (*b*)=RI, GU; DHA, NI;
I (*a*)+VI (*b*)=RA, GA; DHU, NU;
IV (*a*)+ I (*b*)=RI, GI; DHA, NA;
and this will apply equally well to both groups of 36 modes, as the Fourth, which is the only distinguishing characteristic, does not come in at all.

LAK. All these attempts at simplification make this more and more muddled, at least to my muddy-headed brains!

GAN. Stuff and nonsense! You carry your pretence too far! I feel these to be splendid helps to the memory!

MAD. The VI CHAKRAS may also be identified by six stock names, *viz.*, applying the name of a well known RĀGA to the VIKRITI BHĒDAS in each CHAKRA, using the same name for both tetrachords, thus;—

Names of typical RĀGAS to be applied to each of the six CHAKRAS as a help to the memory.	Terminal Vowels of varying notes.		Key-signatures.	
	2nd and 6th.	3rd and 7th.	2nd and 6th.	3rd and 7th.
I. KANAKĀMBARI;	A,	A;	♭	♭♭
II. TŌḌI;	A,	I;	♭	♭
III. MĀḶAVA GAUḶA;	A,	U;	♭	♮
IV. ṢRĪRĀGA;	I,	I;	♮	♭
V. ṢANKARĀBHARAṆA	I,	U;	♮	♮
VI. NĀṬA.	U,	U;	♯	♮

so that each combination of (*a*) and (*b*) will mean a coupling of two RĀGAS, one above for the upper tetrachord, and one below for the lower tetrachord, thus:—

II (a)+III (b) will mean TŌḌI below+MĀḶAVA GAUḶA above.
VI (a)+IV (b) „ NĀṬA „ +ṢRĪRĀGA „
III (a)+ V (b) „ GAUḶA „ +ṢANKARĀBHARAṆA „

GAN. Oh! this is delightful! Now for applying these signatures to the numbers of the modes! it must be easier still!

MAD. Knowing the signatures, all you have to do is to deduct from the number of the mode, the nearest CHAKRA, *i.e.*, the highest multiplier of 6; and take the difference for the upper tetrachord; *e.g.*, given Mode No. 25; deduct **IV**×6=24; difference **I**; this gives I (*b*). For the lower tetrachord, take the CHAKRA **following** the nearest or highest multiplier of 6, *e.g.*, in the above case, instead of **IV** take V (*a*), so that you have;—No. 25,=V (*a*) + I (*b*) thus;

No.	Deduct	Difference	Then the mode is	With varying notes.
25.	**IV**×6=24;	**I**;	V (a)+ I (b);	RI, GU, DHA, NA.
8.	**I**×6= 6;	**II**;	II (a)+II (b);	RA, GI, DHA, NI.
17.	**II**×6=12;	**V**;	III (a)+V (b);	RA, GU, DHI, NU.
32.	**V**×6=30;	**II**;	VI (a)+II (b);	RU, GU, DHA, NI.
5.	**O**×6= 0;	**V**;	I (a)+V (b);	RA, GA, DHI, NU.

VIDU. By Jove! what has all this to do with guggling? Surely anybody can gorgheggle like a Gargantua, without guzzling all this!

MAD. For the last 36 modes, first deduct 36 from the number of the mode and then proceed as in the case of the first 36 modes; *e.g.*, take No. 65, deduct 36, difference 29; deduct **IV**×6=24, difference **V**; then the mode is V (a)+V (b), *i.e.*, the ordinary major scale with F sharp.

LAK. I must admit, that all this is highly creditable to your mathematical and mystical if not to your musical talents!

PIA. But do you mean to say that all your 72 modes with all your sharps and flats, have been used by your musicians?

MAD. One of the most illustrious members of the *DIKSHIT* family has composed a RĀGAMĀLIKA in the 72 modes using *VENKATAMAKHI'S* names. The great *MAHAVAIDHYANADAYYA* of Tanjore (*ob.* 1894) has composed another RĀGAMĀLIKA, using the other 72 names in popular use. These will appear in due course along with the melodies illustrating the discussions in our 72 *Seances*.

LAK. To my thinking, the British Museum must be nothing when compared to these collections of old-curiosity-shop wares.

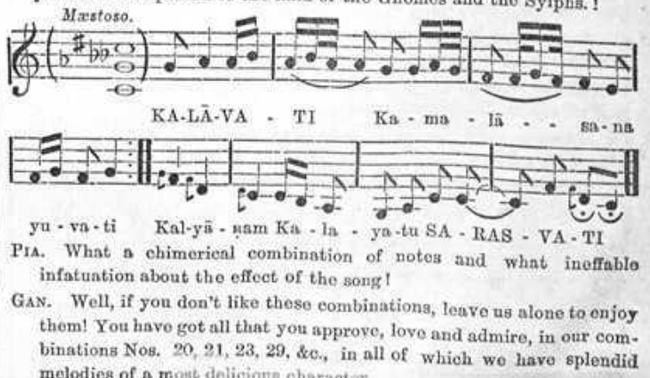
VIDU. Are they living zoological collections or fossilized Mammoths?

GAN. They have lived and shone in their full splendour for ages, like the most distant stars in the firmament; it is not their fault that their rays did not reach you, or that your optical instruments could not reach them, for so many ages and ages; but there, they live & shine!

PIA. To confess the truth, I am quite as dependent as *Lak.* on the Musicians in the Moon for elucidation as to what musical effect your double flats and extreme sharps can possibly produce?

VIDU. I know it is *Nil*, which is *Nai* in our *Hind*, and *No* in your *Eng.*,
And Nought (O) in their nonsensical numeric nomenclature!
For their NĀ-NI-NU-NO is a *Nai nonino* by a Noody-ni-noodle,
And their narrow-knit network of names and of numbers is nothing
But the neighing of nags in the nooks of the Honyhnhnms,
Hymning in Hebrew non-harmonious *Noes* through the nozzle and nose!—(To *JAYA*) You snarl as if you 'd knock me down; but I brag brawl and bray, always within brackets, you know!

MAD. You can have no idea of the æsthetic effects of the numerous tone-modulations possible within the limits of a tetrachord, and herein lies the triumph of our system over that of every other nation in the world. Just look at the dexterity with which some of our great masters have handled the scales, creating entirely new worlds of magic beauty & unearthly pathos; *e.g.*, take the song "KALĀVATI" in mode No. 31, (IV *a*+I *b*) with the D sharp and A flat, and B double flat, and hear it sung and played as it ought to be. You will feel yourself transported to the land of the Gnomes and the Sylphs!



PIA. What a chimerical combination of notes and what ineffable infatuation about the effect of the song!

GAN. Well, if you don't like these combinations, leave us alone to enjoy them! You have got all that you approve, love and admire, in our combinations Nos. 20, 21, 23, 29, &c., in all of which we have splendid melodies of a most delicious character.

VIOL. *Galimatias*!

LAK. The crow thinketh her own bird the fairest; 'tis her golden cy

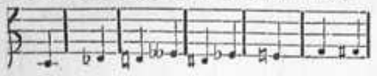
VIDU. *Asinus asino, sus sui pulcher*, we say, in our own vulgar tongue!

GAN. Before we close this subject, let me know where I can find all the 72 modes packed close together, as in a bird's-eye-view with names, numbers, key-signatures and all, for ready reference?

MAD. I'll now show you this new book, "ORIENTAL MUSIC" which contains everything, as it were in a nutshell, *multum in parvo*. Turn to page 16 of its Introduction and you'll find exactly what you want;—the whole of the 72 modes in one view. For greater convenience, I shall now add *VENKATAMAKHI'S* names, side by side with the usual nomenclature; *vide* next page. (These new names were not known at the time the *Introduction* to that work was completed, *viz.*, 24-5-93. The abbreviations RA, RI, RU, &c., were also likewise concealed by the *DIKSHIT* family, and were hit upon only by a surmise from the opening syllables in each of the first six ĀVARTAS in the two LAKSHANA GĪTAS;—**RA**VIKŌṬI in Mode No. 15, and **RI**PUBALA in Mode No. 29, *vide* pages 10 & 11 of the *Elementary Exercise Book* at the end of the first series of that volume.)

Position of notes on the Piano.

Lower Tetrachord I (*a*) to VI (*a*)



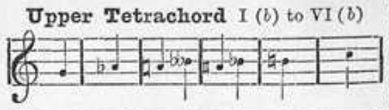
(i)	(ii)	(iii)	(iv)	(v)	(vi)
SA	RA	RI	RU GI		MA MI
	GA		GU		

GAN. Oh! I long to see your *Camera Lucida*, giving a bird's-eye-view of the whole of the 72 modes, with their double sets of KAṬAPAYĀDI names, their serial numbers, their CHAKRA group-formations, their distinguishing key-signatures, the tone-intervals between every two notes and other peculiarities, in such a lucid form that they can all be taken in at one glance.

MAD. What will you give me for it? Not all the wealth of your gorgeous Ind, nor all the aristocratic titles you love to dove-tail at the head and tail of your names will suffice to remunerate me adequately for it! However here it is: take it and enjoy it. *VENKATAMAKHI'S* names are entered first, and the popular ones next. I repeat also the KAṬAPAYĀDI table for ready reference. By taking in succession each of the six Lower Tetrachords on the *left* and combining it with the six Upper Tetrachords on the top, you get the first 36 modes, with F natural. Similarly by combining those on the *right* with the same six on the top you get the last 36 modes with F sharp.

Position of notes on the Piano.

Upper Tetrachord I (*b*) to VI (*b*)



(i)	(ii)	(iii)	(iv)	(v)	(vi)
PA	DHA	DHI NA	DHU NI	NU	SA

THE 72 MĒḶAKARTAS, RĀGĀNGA RĀGAS OR PARENT MODES.

PŪRVĀNGA or LOWER Tetrachords belonging to Modes, Nos. 1 to 36. WITH (F Natural.)

UTTARĀNGA or UPPER Tetrachords common to both groups of 36 Modes.

I. (*b*)	II. (*b*)	III. (*b*)	IV. (*b*)	V. (*b*)	VI. (*b*)
Tones ½ ½ 1½=2½	Tones ½ 1 1=2½	Tones ½ 1½ ½=2½	Tones 1 ½ 1=2½	Tones 1 1 ½=2½	Tones 1½ ½ ½=2½
(i) (ii) (iii) (vi)	(i) (ii) (iv) (vi)	(i) (ii) (v) (vi)	(i) (iii) (iv) (vi)	(i) (iii) (v) (vi)	(i) (iv) (v) (vi)
PA **DHA NA** SA	PA **DHA NI** SA	PA **DHA NU** SA	PA **DHI NI** SA	PA **DHI NU** SA	PA **DHU NU** SA
ಪ ಧ ನ ನ	ಪ ಧ ನಿ ನ	ಪ ಧ ನು ನ	ಪ ಧಿ ನಿ ನ	ಪ ಧಿ ನು ನ	ಪ ಧು ನು ನ
ப த ந ந	ப த நி ந	ப த நு ந	ப தி நி ந	ப தி நு ந	ப து நு ந

PŪRVĀNGA or LOWER Tetrachords belonging to Modes, Nos. 37 to 72. WITH (F Sharp.)

I (*a*)	1. Ka Na kāmbari / Ka Na kāngi	2. PPHē Na dyuti / Ra tNā ngi	3. Gā Na sāmavarāḷi / Gā Na mūrti	4. BHā Nu mati / Va Na spati	5. Ma Nō ranjani / Mā Na vati	6. Ta Nu kīriti / Tā Na rūpi
	37. Sau Gan dhini / Sā La ga	38. Ja Ga nmōhana / Ja LĀ rṇava	39. DHā Li Varāḷi / JHā La Varāḷi	40. Na BHō maṇi / Na Va nita	41. Kum BHi ni / Pā Va ni	42. Ra Vi kriya / Ra GHu priya
II (*a*)	7. Sē Nā graṇi / Sē Nā vati	8. Ja Na Tōḍi / Ha Nu ma Tōḍi	9. DHu Nī bhinna-shaḍja / DHē Nu ka	10. Na Tā bharaṇa / Nā Ṭa kapriya	11. Kō Ki lārava / Kō Ki lapriya	12. Rū Pa vati / Rū Pa vati
	43. Gīr Vā ṇi / Ga Vām bhōdhi	44. BHa Vā ni / BHa Va priya	45. Ṣai Va Pantu-varāḷi / Ṣu BHa „ „	46. STav Va rāja / SHaḍ Vi dha-mārgiṇi	47. Sau Vi ra / Su Va rṇāngi	48. Jī Va nti / Di Vya maṇi
III (*a*)	13. GēYa hejjijji / GāYa kapriya	14. Vā Ṭi Vasanta-bhairavi / Va Ku ḷābharaṇa	15. **MĀYĀ MĀḶAVA GAUḶA**	16. Tō Ya Vēgavāhini / CHa Kra vāka	17. CHHā Yā vati / Sūr Ya kānta	18. Ja Ya Ṣuddhamā-ḷavi / Hā Ṭa kāmbari
	49. DHa Va ḷānga / DHa Va ḷāmbari	50. Nā Ma dēṣi / Nā Ma nārāyaṇi	51. Kā Ṣi rāmakriya / Kā Ma vardhani	52. Ra Mā manōhari / Rā Ma priya	53. Ga Ma kakriya / Ga Ma naṣrama	54. Vam Ṣa Vati / Vi Ṣva mbhari
IV (*a*)	19. JHan Kā rabhra-mari / JHan Kā radhva-ni	20. Nā Ri Ritigauḷa / Na ṬHa Bhairavi	21. Ki Ra ṇāvaḷi / Kī Ra vāṇi	22. ṢRī Rā ga / KHaRa harapriya	23. Gau Ri Vēḷāvaḷi / Gau Ri Manōhari	24. Vī Ra Vasanta / Va Ru ṇapriya
	55. Ṣā Ma ḷa / Ṣyā Ma ḷāngi	56. CHā Ma ra / SHaṇ Mu khāpri-ya.	57. Su Ma dyuti / Sī Mhēndra madhyama	58. Dē Ṣi Simharava / Hē Ma vati	59. DHā Ma vati / DHar Ma vati	60. Ni SHa dha / Nī Ti mati
V (*a*)	25. Ṣa Rā vati / Mā Ra ranjani	26. Ta Ran giṣi / CHā Ru kēṣi	27. Sau Ra sēna / Sa Ra sāngi	28. Ha Ri Kēdāri-gauḷa / Ha Ri Kāmbhōji	29. DHī Ra Ṣankarā-bharaṇa / DHī Ra Ṣankarā-bharaṇa	30 Nā Gā bharaṇa / Nā Gā nandini
	61. Kun Ta ḷa / Kān TĀ maṇi	62. Ra Ti priya / Ri SHa bhapriya	63. Gī Ta priya / La Tāngi	64. BHū SHā vati / Vā CHa spati	65. Ṣān Ta Kalyāṇi / Mē CHa Kalyāṇi	66. CHa Tu rangiṇi / CHī Trāmbari
VI (*a*)	31. Ka Lā vati / Yā Ga priya	32. Rā Ga chūḍāmaṇi / Rā Ga vardhani	33. Gan Gā tarangiṇi / Gān Gēyabhū-shaṇi	34. BHō Ga Chāyānā-ṭa / Vā Ga dhiṣvari	35. Ṣai La dēṣākshi / Ṣū Li ni	36. CHa La Nāṭa / CHa La Nāṭa
	67. San Tā namanjari / Su CHa ritra	68. Jō Tī rāga / Jyō Tisvarūpiṇi	69. DHan Ta pancha-ma / DHā Tu vardhani	70. Nā Sā maṇi / Nā Si kā bhūshaṇi	71. Ku Sa mākara / Kō Sa la	72. Ra Sa manjari / Ra Si kapriya

I (*a*)	SA **RA GA** MI					
	(i) (ii) (iii) (vi)					
	Tones ½ ½ 2=3					
II (*a*)	SA **RA GI** MI					
	(i) (ii) (iv) (vi)					
	Tones ½ 1 1½=3					
III (*a*)	SA **RA GU** MI					
	(i) (ii) (v) (vi)					
	Tones ½ 1½ 1=3					
IV (*a*)	SA **RI GI** MI					
	(i) (iii) (iv) (vi)					
	Tones 1 ½ 1½=3					
V (*a*)	SA **RI GU** MI					
	(i) (iii) (v) (vi)					
	Tones 1 1 1=3					
VI (*a*)	SA **RU GU** MI					
	(i) (iv) (v) (vi)					
	Tones 1½ ½ 1=3					

Combinations with identical signatures in both Tetrachords.

I (*a*) + **I** (*b*) is No. 1, the *Alpha* or *Aleph* of the whole scheme and the great *Elephas Indicus*,—*sui generis*—found no where else in the globe.

II (*a*) + **II** (*b*) is No. 8, the Greek *Phrygian* mode, the *Authentus Deuterus* of the Ambrosian period, and the incomparably delicious Indian TODI.

III (*a*) + **III** (*b*) is No. 15, the mystic, magic, mesmeric, Indian mode MĀYĀ MĀḶAVA GAUḶA, as thaumaturgic as its *Talismanic* No. 15.

IV (*a*) + **IV** (*b*) is No. 22, the Greek *Dorian* mode, the *Autnentus Primus* of the Ambrosian period, and the first of the "Six principal modes of the Hindus" in Northern India, classed as I. SRI RAGA.

V (*a*) + **V** (*b*) is No. 29, the Greek *Ionian* mode; *il modo lascivo* of the middle ages, the Indian SANKARĀBHARAṆA, the European **MAJOR.**

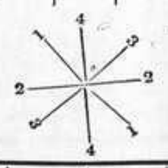
V (*a*)♯ + **V** (*b*) is No. 65, the Greek *Lydian* mode, the Ambrosian *Authentus Tritus* and the jubilant Indian KALYĀNI (or Major with F sharp.)

VI (*a*) + **VI** (*b*) is No. 36, the *Omega* of the first set of 36 Indian modes, called NĀṬA, which is the first usually sung at every concert.

VI (*a*)♯ + **VI** (*b*) is No. 72, the *Omega* of the whole set of 72 Indian modes, and full of RASA or *gusto* as both its names imply.

Talismanic virtues of No. 15.

15	15	15	15	15
15	4	9	2	15
15	3	5	7	15
15	8	1	6	15
15	15	15	15	15



Combinations with varying signatures in the two Tetrachords. Among these, only the following have reached the European world, slowly and by degrees, No. 21, being the latest of all.

IV (*a*) + **II** (*b*) is No. 20, the Greek and medieval *Æolian* mode used in modern Music in the *Arbitrary* Minor, only for descending with Indian No. 23 for ascending.

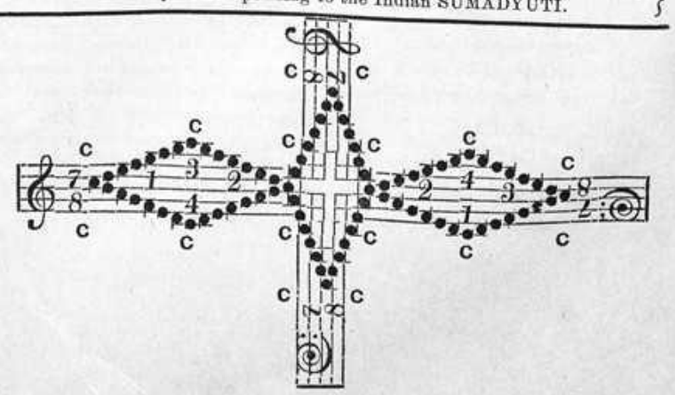
IV (*a*) + **III** (*b*) is No. 21, the modern *Harmonic* Minor mode, the latest and most approved form, with its upper half like No. 15 MĀYĀ.

IV (*a*) + **V** (*b*) is No. 23, the modern *Melodic* Minor mode with its upper half like the Major, and used only in the *Arbitrary* Minor mode for ascending, with No. 20 for descending.

V (*a*) + **IV** (*b*) is No. 28, the Greek *Mixolydian* mode, the Ambrosian *Authentus tetrardus* and the Angelical HARI KĀMBHŌJI of the Dravidian system.

IV (*a*)♯ + **III** (*b*) is No. 57, the *Magyar* mode of the Hungarians, with F sharp, corresponding to the Indian SUMADYUTI.

Ka-ta-pa-ya-di Sangña.	*No. of Letters.*	1	2	3	4	5	6	7	8	9	0	*Not used.*
KĀDINAVA ...	9 from K	K ಕ	KH ಖ	G ಗ	GH ಘ	ÑG ಙ	CH ಚ	CHH ಛ	J ಜ	JH ಝ	... ...	GÑ ಞ
ṬĀDINAVA ...	9 from T	Ṭ ಟ	ṬH ಠ	Ḍ ಡ	ḌH ಢ	Ṇ ಣ	T ತ	TH ಥ	D ದ	DH ಧ	N ನ	... ...
PĀDIPANCHA	5 from P	P ಪ	PPH ಫ	B ಬ	BH ಭ	M ಮ	... ...	... ...	... ...	... ...	... ...	... ...
YĀDYASHṬAU	8 from Y	Y ಯ	R ರ	L ಲ	V ವ	Ṣ ಶ	SH ಷ	S ಸ	H ಹ	... ...	... ...	Ḷ ಳ



PIA. This brief synopsis of the whole scheme is really very useful and interesting. (I see it fills 3 quarto pages in Capt. Day's book, without any indication of the KAṬAPAYĀDI SAṄGṆAS at all!)

GAN. But just look at the extraordinary mosaic work in the borders on the title-page, the *whole* of which, I see, is made up of signs and symbols used in staff notation. I'll try and reproduce it here. (p. 16.)

MAD. Bravo! you have slightly improved upon the design, I see!

GAN. But I'm sorry to say, I don't quite understand the meaning of the combination of these notes without stems in the 4 corners!

VIOL. I see the 2 clefs G and F are knit together, and whether you read one way or the other, the position of notes coincides with the appropriate clefs;—the *Bass* stave being transformed into the *Treble*.

LAK. Another topsy-turvy business, I see!

PIA. And the notes themselves form pretty good accords in contrary motion, major and minor being intermixed curiously enough!

GAN. Why are the numbers in the middle 1, 2, 3, 4, arranged in two different ways? Is there any special meaning attached to them?

MAD. The one to the left is the Oriental method of *Conducting, i.e.*, beating Common time; that to the right is the European method, (*vide* explanations at the foot of page 27 of the *Introduction* to that book).

VIOL. And what on earth is the $\frac{7}{8}$ at the commencement? we have no such time-measurement, nor even types for it in our music foundries!

MAD. The more the pity! The seven principal notes in the scale (*Septave or* SAPTAKA) are put together here, one after another as in so many bars of seven notes each.

VAIN. This $\frac{7}{8}$ is one of our most favourite time-measurements, in which the bulk of our LAKSHAṆA GĪTAS are composed. It is called TRIPUṬA and is made up of 3+2+2=7 units to the bar.

MAD. It may have been marked $\frac{7}{16}$, which is another of our very favourite rhythms, called MIṢRA JĀTI CHĀPU, in which *MANGALA* sang her piece (page 3 *supra.*) It proceeds by threes and fours which is represented by the syllables TA-KI-TA TA-KA-TI-KA. Here the whole of the 7 units in a bar are counted as one, for facility of measurement. This is the most common of all our rhythms.

LAK. This title-page is an old-curiosity-shop, by itself.

GAN. Well worth a careful examination.

MANIK. Just look at all these beautiful decorations in the middle of the interwoven staves, the cages, the coils, the crosses, the flower-vases, &c.

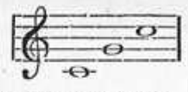
VIDU. If I were made examiner of Music in the London University, I would test the candidates' proficiency in staff notation symbols by defying them to unriddle the various conundrums stored together here.

GAN. But look at the lovely garland of modes in the form of a necklace (MĒḶA MĀḶA I would call it), in the centre of this title-page.

VIDU. We have a lovely "Self-adulation Club" and a still lovelier "*Mutual Admiration Society*" here! *Gan.* and *Mad.*—gone-mad,—of one another,—how are you two mutually related please?

LAK. JANYA and JANAKA, I suppose,—generating and generated!

PIA. But how on earth can there be a single flat on the D, E, or A? and what an eccentric hodge-podge of sharps and flats, placed in all sorts of impossible situations, amidst a uniform succession of C, G c., which appear at the head of each and every one of the modes, as if swearing, they are determined not to be shaken?



MAD. These notes, more often placed as a chord within parentheses at the beginning of every melody, along with the key-signatures, are intended to show that, whatever sharps or flats may be introduced in Indian Music, the Tonic & Dominant stand as the immutable initial notes of the 2 tetrachords, *on the lines and space marked.* The parentheses have been expressly inserted to avoid any possibility of a confusion with the European signification of key-signatures.

GAN. Why, what do they specially signify in European Music?

VIOL. According to our notation, the Tonic varies with each alteration in the position and number of sharps and flats. When there is no sharp or flat on the stave, C is the Tonic, and G the Dominant.

PIA. 1 sharp makes G the Tonic; 2 sharps make D the Tonic
3 sharps, make A ,, ; 4 sharps ,, E ,,

VIOL. You will observe that every additional sharp moves the Tonic a *fifth* higher (*i.e.*, by 3½ tones). In like manner,
1 flat makes F the Tonic; 2 flats make B flat, the Tonic
3 flats make E flat ,, ; 4 flats ,, A flat, ,,

PIA. Here every successive addition of a flat moves the Tonic a *fourth* higher (*i. e.*, by 2½ tones). The main reason for this alteration of the Tonic is that, though the scale is thus shifted from place to place, the intervals between the notes remain exactly the same.

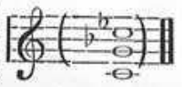
VIOL. For facility in reading the music written in different clefs, we follow the simple hint, that the *last sharp* to the right is invariably the Leading note (seventh) and that the *last flat* to the right is always the Subdominant (*fourth*;)—never mind how many sharps or flats there may be in the key-signatures.

MAD. This hint becomes inapplicable to Indian Music, written in staff notation, as the Tonic remains unaltered throughout the 72 modes—while all the sharps and flats come within the groove of its ASHṬAKA or octave. It is therefore preferable to write our Music invariably in the natural key, so that the Tonic may remain rivetted to the *Ledger line* between the Upper and Lower staves.

PIA. Then, why not insert your sharps and flats in the body of your melody itself, without interfering with the European signification of key-signatures? This should be left absolutely intact.

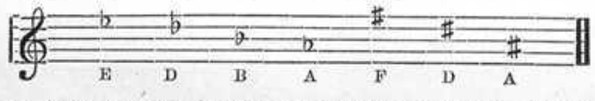
MAD. It would not only be unsightly, but destroy the all-important idea (which key-signatures at the commencement of a stave are intended to convey), that the sharps and flats are inherent to and inseparable from the mode itself; if printed in the body of the melody, they would look like *accidentals* and convey quite a wrong impression of the very quintessence of the system as well as of the music itself.

GAN. Surely the symbolisation adopted represents the idea to be conveyed very graphically, without in the least misrepresenting or interfering with the European signification; *e.g.*, the chord within parentheses in the margin shows that the 2 flats do *not* make B *bemol* the keynote as in European music, but brings out most clearly the one great peculiarity of Indian Music, *viz.*, that the C, G, c. are invariably the Tonic, Dominant and Octave in each and every mode and melody-mould, quite independently of the position which the several sharps and flats take on the stave when represented by staff notation.



MAD. At the same time you see clearly what notes are to be played sharp or flat throughout the performance, according to the usual practice of playing from music written in this notation.

PIA. Very well, let it stand. But how can there be only a single flat on E, D, or A, and only a single sharp on D, A, &c?



MAD. Just look at the synopsis of the 72 modes on page 16. According to the rules of Staff Notation, notes written on the stave without any sharps or flats mean music in the *natural key*, the Diatonic major scale, our DHĪRA ṢANKARĀBHARAṆA. Now, this is found to be our mode No. 29= V (*a*) + V (*b*) without any sharps or flats.

Well then, No. 28=	V (*a*)	+ IV (*b*)	has only one flat on		B
,, 17=	III (*a*)	+ V (*b*)	,, ,, ,,		D
,, 23=	IV (*a*)	+ V (*b*)	,, ,, ,,		E
,, 27=	V (*a*)	+ III (*b*)	,, ,, ,,		A
,, 35=	VI (*a*)	+ V (*b*)	,, ,,	sharp on	D
,, 30=	V (*a*)	+ VI (*b*)	,, ,, ,,		A

VIOL. This is a curio with a vengeance! How then do you get two flats all over the lines and spaces of the stave!

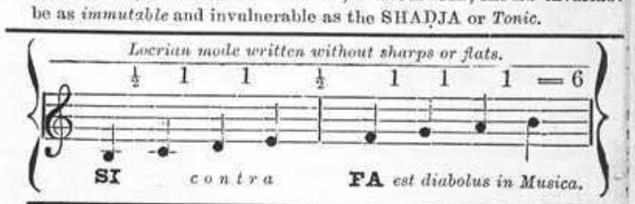
GAN. I'll try; No. 22=	IV (*a*)	+ IV (*b*)	has 2 flats on	E	and B
,, 11=	II (*a*)	+ V (*b*)	,, ,,	D	,, E
,, 21=	IV (*a*)	+ III (*b*)	,, ,,	E	,, A

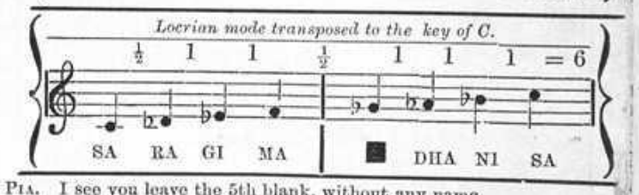
MANG. I'll try; No. 16=III (*a*) + IV (*b*) has two flats on D and B
,, 15=III (*a*) + III (*b*) ,, ,, D ,, A
,, 36=VI (*a*) + VI (*b*) has 2 sharps on D and A
No. $\left\{\begin{matrix}36+36\\=72\end{matrix}\right\}$ = $\left\{\begin{matrix}\text{Do} & + & \text{Do}\\ \text{in the last 36 modes}\end{matrix}\right\}$,, 3 sharps on D, F and

MAD. The more chimerical medleys of sharps and flats are obtained by combining I to IV with VI. in both the tetrachords, including the F sharp in the last 36 modes. The object of this MĒḶA MĀḶA on the title-page of "Oriental Music" was to bring out prominently and close together in one view, all these extraordinary combinations of flats and sharps occurring in unfamiliar situations, so as to startle the European eye and provoke a deep and searching examination into the system, which, be it noted, is made up solely of the 12 semitones, *without* any *Quarter Tones* or minor intervals at all.

PIA. You seem to admit every shade and shadow of tone-modulation possible. I wonder why the *Locrian mode* rejected by mediæval musicians should not find any place in your scheme?

MAD. It cannot find a place in our scheme because this scale, which has the **SI** *contra* **FA,** would be the same as our No. 8. (*Phrygian* II (*a*) and II (*b*), but, as I said before, with a diminished fifth or *Quinta falsa*, whereas our Dominant, PANCHAMA, should invariably be as *immutable* and invulnerable as the SHADJA or *Tonic.*





PIA. I see you leave the 5th blank, without any name.

MAD. Because it is false, and can never be flat, as I have already said so often; it is no note at all, so that I have no name to give it.

LAK. Why not call it PI or PO, or PU?

VAIN. *Falls into convulsions and paroxysms.* (*Tableau vivant.*)

GAN. If we can admit the **Quinta falsa** as a means of further variation in mode-manufacture, we can create another 72 modes by substituting G flat for G natural as in the case of F sharp for F natural. But this is quite out of the question.

LAK. Why not do so please? Then, as I said before, you can also have 2 more sets of 72 with C flat and C sharp?

MAD. I am sick of these repetitions—let us get on. The simple moral is you must leave our ṢRUTI notes absolutely intact or as we say **immutable.** No other combinations are possible or admissible.

VIOL. That they possess 72 is bad enough,—worse than the Labyrinth of Crete! Why worry yourself about what they don't possess?

VIDU. It strikes me that you can very well play the "*Magic Music game,*" in this mazy musico-mathematical museum, which is a monumental menagerie made up of motley remains of mastodons, megasthenes and microsthenes, all muffled up in mist, must and mystery, and manned by miserable madcaps, Musomaniac Muses, mummery-musing mumblers and mummy-manufacturing muffs!

JAYA. What a plague this parenthetical prattler is!

LAK. There is more matter, meaning and method in his mutterings and mumblings than in the monstrous mass of molecular mole-hills and muddy mounds which you have magnified into mighty mountains of modes and melody-moulds, like your immeasurable Himalayas!

VIDU. (*Sings.*) Music in their Mountains, Music in their Mounds;
Music in their Mud-heaps, Music in their Modes;
Music in their Mole-hills, Music in their Moulds;
Music in their Mummies, Music in their Muffs!

SCENE VIII.

THE DRAVIDIAN SYSTEM ALONE DULY RECOGNISES THE ALL-IMPORTANT DISTINCTION BETWEEN **MĒḶAKARTAS, RĀGĀNGA RĀGAS** *OR* **JANAKA RĀGAS,** *WHICH ARE PARENT MODES, FUNDAMENTAL OR PRIMARY SCALES,—AS DISTINGUISHED FROM* **JANYA RĀGAS,** *WHICH ARE SECONDARY SCALES, OR DERIVATIVE MELODY-MOULDS.*

ALL OTHER SYSTEMS, ORIENTAL OR OCCIDENTAL, ARE SCIENTIFICALLY IMPERFECT AND INACCURATE.

PIA. How many mountains do you reckon in your Hindustani Geography?

SAR. "BHŌG BHĀG, CHATTISON RĀG:" says our proverb. Fortune and enjoyment are in the 36 modes, but the way in which these 36 are made up varies in different places, according to different authors.

PIA. Captain Day mentions only 12, as in vogue in the Dekkan and Southern India; and says they correspond with the Dravidian modes Nos. 15, 45, 29, 22, 53, 21, 8, 20, 28, 51, 65 and 17.

MAD. In Northern India, they recognise only "Six Principal RĀGAS," the others being classed as RĀGINIS, or subsidiary scales. The principal six are moreover named differently by different schools, but the following are those adopted in *RAJA SIR SOURINDRA MOHUN TAGORE'S* well-known works on the subject: several other classifications also exist; it will however be seen that the method of treatment is altogether different from that of the true classical system of Southern India, which alone can be recognised as scientifically correct and perfect.

I. ṢRĪRĀGA.
II. BASANTA.
III. BHAIRABA.
IV. PANCHAMA.
V. MĒGHA.
VI. NAṬṬA NĀRĀYAṆA.

SAR. Halloa! why do you arrogate to yourself alone the credit of true scientific perfection, and leave every one else in the cold!

MAD. In the first place, you have adulterated your system by endless foreign admixtures, Persian, Arabian, &c., **using quarter tones,** other minor ṢRUTIS and what not! then you don't distinguish between MĒḶAS (Parent, primary or fundamental modes) and RĀGAS (Derivative or secondary scales). Our scheme is a counsel of perfection in this respect, which cannot possibly be improved upon!

SAR. I am not going to accept your *ipse dixit* as regards other systems of Music. Can you give me any tangible evidence to prove first, that the North Indian system is not so correct or perfect as yours?

MAD. Yes: take the descriptions given of the 6 principal RĀGAS in the North. If you find that they are not fundamental modes in the sense accepted by all civilised nations, *i.e.*, if the scales are not made up with the 12 semitones only, but with quarter tones or other smaller intervals, then you must acknowledge that such systems must be classed with the music of semi-barbarous nations. Now, whichever sections of the orthodox Hindu community allowed their Music to be perverted by extraneous influences, such as Persian, Arabian, Afghan, and other frontier encroachments, cannot lay claim to that consummate and unimpeachable perfection attained by us in the South, where the Parent modes stand as pure and unadulterated as ever.

PIA. Then you oppose all progress and advocate perpetual stagnation?

MAD. Not at all; progress never destroys what is good and perfect[illegible] our fundamental syste[illegible] is perfect and cannot be touched [illegible] subsidiary system is susceptible of any amount of change[illegible] only admits improvements of every kind but tolerates foreign adulterations and interpolations,—but always stigmatising them as foreign.

VAIN. You[illegible] enormous[illegible] of secondary or derivative scales or RĀGAS for an unlimited [illegible] enormous, embodying various kinds of monstrosities, which may be treated as common to all nationalities, creeds and castes; but it is an inexorable law that the primary modes or RĀGĀNGA RĀGAS should remain intact, otherwise the whole system falls to the ground.

SAR. Well, admitting this principle to be correct for the present, how do you make out that the 6 principal RĀGAS of the North are semi-barbarous and incorrect as compared with yours?

MAD. Take their description as given by no less an authority than *RAJA Sir S. M. TAGORE!* "It is the practice to sing I. ṢRĪRĀGA with the use of three VIKRITAS; A *very* flat, D *very* flat and F sharp; there is no necessity for the F natural in its performance; **quarter tones enter into its composition,** D and A being rendered three ṢRUTIS lower than in the SHAḌJAGRĀMA."

VAIN. Murder of murders! What a monster this must be?

S. Our delicious melody mould called ŚRĪRĀGA which belongs to the **diatonic** mode No. 22 with the F natural, is such a mellifluous melody-hive, akin to the magnificent MADHYAMĀVATI!

D. The next is II BASANTA which "is sung with the use of two VIKRITAS, D flat and F sharp, and with the omission of the G."

SN. Well, this is not so bad, except that *our* exquisitely beautiful VASANTA belongs to mode No. 15 and has the F natural not sharp. Anyhow it is a derivative RĀGA and not a parent mode.

D. Then follows III BHAIRABA "which is performed with the use of D *very* flat, A flat, B flat; herein also we find the application of **quarter-tones."**

SN. Except for the *very* flats, the *quarter* tones, and the omission of the E flat, which seems to be a slip, this agrees with our Mode No. 8; for they apply the name BHAIRAVI in Hindustani to our TŌḌI.

I am not at all surprised at these discrepancies, as you have really been living in separate hemispheres, divided by so many oceans, as it were, with so many different languages, castes and nationalities, but without a clear system of pictorial notation, or any common written language, understood by all your learned classes!

A. Yes; it is idle to pursue this matter any further.

S. How about the music of Western India, Central India, &c.?

D. Here again the main classification is the same as in Northern India, though the names of the six principal RĀGAS vary considerably as will be seen from part III. of *Balwant Trimback Sahastrabudhe's* interesting brochure on "Hindu Music and the *Gayan Samaj*." On page 17 of Part II of this work on the Poona Gayan Samaj, you read;—"KALYĀNA and ABHIRANATA are two of the best and choicest specimens of Hindu RĀGAS or scales. KALYĀNA requires *C* **natural and flat**, D sharp-sharp, E, F and A natural, G **natural and flat**. Again ABHIRANATA requires C, F, G, A natural, D sharp-sharp, C **natural and flat.** It will thus be seen that these melodies will never be executed on an instrument with fixed keys and tempered sharps and flats."

SN. Enough, enough! C and G *flat* are quite enough to kill me outright; I had no idea that my own countrymen in the North and West would have a share in murdering me thus in cold blood! *Vidu.* I give up the ghost willingly into your hands. Execute me speedily!

R. But what nonsense is all this! I always believed that the more subtle and refined distinctions we made in subdividing tones and semitones, the more excellent and highly artistic music we produced, and our prophets usually prided themselves on their keen appreciation of these minute differences.

A. This was the view the ancient Grecians entertained;—they called their *Enharmonic* scales, the most perfect of all.

R. This is the pure scientific view; your impeaching them in accordance with the modern European theory of *Equal temperament* simply degrades your sense of discrimination in our eyes! I maintain that the use of quarter-tones is the greatest merit of our system and the best singers all over Asia invariably use them, true to their national instincts and inspirations! Your puritanism is utterly un-Indian, execrably exotic, or as *Vidu.* would say, idiocratically idiotic!

D. The evidence of the best modern authorities is contrary to your belief, and it is misrepresentations like these that have degraded our Music in the eyes of all sensible men! Now for my evidence;—

(i) At a gathering of the best Hindu musicians from every part of India, a few years ago, a pure Hindustani expert from Nepaul happened to be present, and he extolled the intonation of the pure Tanjore school (*Tyagayya's* disciples) as the only correct method.

(ii) Mr. M. M. Kunte of the Poona High school has himself acknowledged that "the Southern or the Dravidian system is more Vedic than the Northern or Hindustani *Dhanga.*"

(iii) The following extract from Capt. Day's work should be conclusive as regards the actual practice all over S. India, and the Dekkan! After stating his own experience he adds:—

SIR WILLIAM JONES remarks:—I tried in vain to discover in practice any difference between the Indian scale and that of our own; but knowing my ear to be very insufficiently exercised, I requested a German professor of music to accompany on his violin a Hindu lutenist, who sang by note some popular airs on the loves of Krishna and Radha, and he assured me that the scales were the same; and Mr. Shore afterwards informed me that when the voice of a native singer was in tune with his Harpsichord, he found the Hindu series of seven notes to the scale ascend like ours—by a sharp third."

R. It is quite evident that our wily musicians sang to these European connoisseurs only in those scales which they knew would be acceptable to them, avoiding precisely what we most delight in!

KA. All we delight in is not always wholesome or legitimate, and we should certainly make use of the civilisation around us in discriminating as to what should be admitted and what avoided.

DU. Evidently, it was instinct that guided these musicians, as it did old Sir John Falstaff, to avoid offending the Heir-apparent.

D. Precisely, what was wisely avoided then, had better be avoided for ever, I say, as a matter of principle. You'll soon see how all sorts of minute tone-modulations are introduced for the purpose of ornamentation into our scheme of GAMAKAS, which is imbedded in that of our RĀGAS and constitutes its greatest merit.

OL. Some slight deflections and deviations from exact intonation, occur also in Violin-instrumentation by European experts; but they are executed so artistically as to form splendid *Graces* and embellishments, without infringing the fundamental laws.

AD. The great mistake to be avoided is to confound *Rules* and *Regulations* with *Licences* and *Liberties*, unauthorised by law.

R. But why, why do you condemn quarter-tones and other minor intervals? Why are they unscientific and why unauthorised?

MAD. I already explained to you that between the 2 extremes of the ASHTAKA or *octave*, there is an infinite number of distinct audible sounds, just as there are innumerable stars between the principal planets in the firmament. Having rejected these as utterly unsuited for Musical purposes, we came to the Mathematical division of 22 ŚRUTIS, (which we shall, D. V., fully analyse by and by.)

VAIN. But for all practical purposes, *i. e.*, with a view to singing with æsthetic effect, we found that the SAPTAKA or *septave* nominally, and the DVĀDAŚA SVARAS or duodecimal division of notes actually, were sufficient and adequate. It is manifestly essential to stick to this division and not mix up any of the unlimited and non-descript subdivisions of tone, mathematically possible. For instance, if you admit *quarter tones*, why not admit ¾, ⅔, &c., as a matter of principle?

SAR. I believe you admit shades approaching to these, when you sing such RĀGAS as ATTHĀNA, NĀYAKI, KĀNAḌA, &c.

MAD. All these are BHĀSHĀNGA or *exotic*, I told you, and are tolerated as licences, in deference to the corrupted tastes of ever-erring mortality, like *yours*. They do not form part of *our* scientific system and unable to reject your ways, we tolerate them as sores in our flesh!

VIDU. Says the parent MĒḶA to these bastard RĀGAS,

What my nuncle Lear told his dastard Regan:—
"But yet thou art my flesh, my blood, my daughter;
Or rather a disease that's in my flesh,
Which I must needs call mine: thou art a boil,
A plague sore, an embossed carbuncle,
In my corrupted blood. But I'll not chide thee,
Mend when thou canst; be better at thy leisure;
I can be patient."

SAR. But we are not going to mend our ways: We delight in quarter tones and accidentals, call them sores or boils or what you will.

VIOL. Don't tell me of any Music with *quarter tones* and *one-third* tones please. 40 out of their 72 "scientifically correct" modes show a close succession of semitones, which to my eyes appear barbarous enough; it is with superhuman patience that I at all deign to hear of them. An interpolation of quarter-tones will drive me mad!

VIDU. I am the quarter-master of this *Ducdame Acadame!* The moment any one says another word of quarter tones here, I'll pack him off to the Quarter-master general to be first halved and then quartered!

PIA. I would ignore even these 40 which partake of the nature of *Chromatic* and *Enharmonic* scales. Purely *Diatonic* scales, suitable for our purposes of modern Harmony are the only ones we can accept.

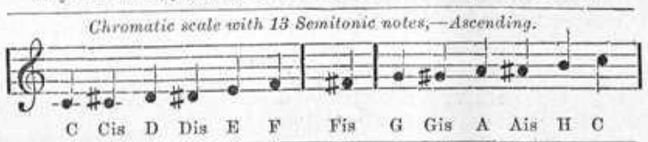
GAN. What do you call *Chromatic*, and what *Enharmonic*, as distinguished from *Diatonic?* Are any of our modes *Chromatic* or *Enharmonic?*

MAD. I already explained that *Diatonic* literally means, progressing *by (full) tones*, but as this is not the case in any of the Major and Minor scales of European Music, the term is a misnomer. I also stated that according to the current use of the term, all scales made up of intervals not exceeding a tone may be classed as strictly *Diatonic* and that we had 9 of them (*page* 12 *supra*).

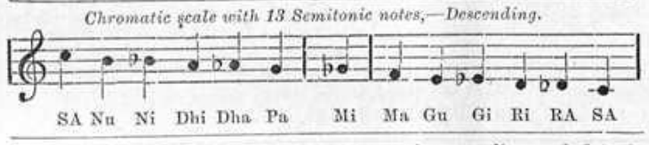
PIA. Well, these may be tolerated for purely melodic purposes.

MAD. *Chromatic* scales are those in which a continuous succession of semitones occurs, *from one end to the other*, or where the majority of the semitonic notes within the Octave are taken together. Now if you use all the 13 notes, it will not be a scale proper, as the maximum number admissible in a scale is 8, including the octave. If you take only 8 of them, you won't reach the octave or complete the scale.

Chromatic scale with 13 Semitonic notes,—Ascending.

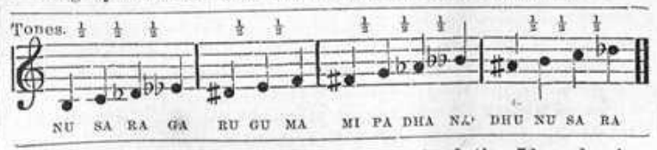


Chromatic scale with 13 Semitonic notes,—Descending.



PIA. Note particularly that we use sharps in ascending and flats in descending, though the notes are identical.

VAIN. The use in some modes, of only a *few* semitones, say 3, *(dubitatur an tria sint multa)* following in close succession, with larger intervals intermixed, as in the subjoined examples, cannot alter the integrity of the scales so as to render them really *Chromatic.*



JAYA. It therefore follows that not one out of the 72 modes is a *Chromatic* scale properly so called.

MAD. The word *Enharmonic* is used in 3 senses, *viz.*,

(i) Where slight deviations from exact intonation are permitted as in violin-playing, where a real distinction is made in executing a note marked with different signatures, *e.g.*, F ♯ or G ♭. These do not come strictly within the scope of scale-formation, but relate to *Ornamentation*; we shall consider this, when dealing with GAMAKAS.

(ii) Where the same note is played on the Piano and other keyed instruments, though different signatures are employed, without any distinction at all as regards intonation. In this sense, the change of the names RI, RU into GA, GI, may be called *Enharmonic*, but, the notes being identical and the change of names being allowed for specific purposes, the use of the term would be superfluous and misleading.

JAYA. None of our Modes can therefore be called an *Enharmonic scale.*

MAD. More minute subdivisions of tone are admitted in (iii) the real *Enharmonic scale*, in the sense in which the Grecians employed it, and in which it may be applied to scales of other nations, *e.g.*, Persian, Arabian, &c., as well as to the ŚRUTI VĪṆA of the North of India.

PIA. It is quite clear that for present purposes none of the other systems, which include ¼ tones, ŚRUTIS, &c., need be considered at all. Let us confine ourselves to the Dravidian scheme first and examine it thoroughly. I see there is at least some method in its madness.

GAN. But what could have been the origin of so many diversities of opinion, even as regards the number of the fundamental modes?

MAD. My own conviction is that the idea of the six great CHAKRAS was, for want of true and authentic information, perverted into that of the "six principal RĀGAS," whence the number of the 36 MĒḶAS was applied to the aggregate number of RĀGAS and RĀGINIS.

VAIN. How we ourselves, true devotees of the art, have been driven to grope in the dark, may be gathered from the fact that, some musicians living in the very heart of the Tamil and Canarese countries, have brought into vogue an imperfect classification of 32 or more RĀGAS, masculine and feminine, in absolute ignorance of the more complete scheme known to the Telugu speaking musicians in their own midst.

JAYA. I have heard of another version of the story, which states that only a few RĀGAS—*viz.*, the most popular ones—were originally known to the ancients, and that the entire scheme of 72 MĒḶAS was superadded much later, *i.e.*, in comparatively recent times, as surmised by PIA., a little while ago.

MAD. That is what *VENKATAMAKHI* himself asserts claiming to be the originator of the septuagesimal division of modes; but as I said before, I do not believe it and hold that the full scheme existed all along and was simply concealed, not only from strangers, but also from our own countrymen, for thousands of years,—thanks to your proverbially mystic ways and suicidal habits.

SAR. But it is the system of Northern India, (HANUMAN'S) which adheres closest to the great Sanscrit treatises on Music.

MAD. I beg your pardon: these treatises deal with a state of things quite different from our present system which was licked into shape by our great *Rishis* (NĀRADA, &c.) It is idle to look for a reconciliation of existing methods with those of obsolete dead-letter-boxes.

PIA. Then our notion that your Music has been stinking in a state of absolute stagnation for thousands of years is erroneous!

MAD. Utterly erroneous! another delusion to be dispelled completely before entering into any investigation of our present system!

PIA. We should however wish to satisfy ourselves, as to what your ancient treatises say, and what you now practice.

MAD. It is proposed to collate the *SANGITA RATNAKARA*, &c., side by side with *VENKATAMAKHI'S* works; you may then compare them!

GAN. For my own part, I should not trouble myself about antiquated or heterodox methods, any more than about the ancient Grecian, Medieval or modern Hindustani systems!

MAD. Let them examine everything, and judge for themselves. Our present Dravidian system is the most perfect of all, I say;—taking into comparison all Western and Eastern developments.

VIDU. As *madly* in love with *madness* as ever!

SAR. Supposing we accept these principles as correct, how will you classify all our Music already engrafted upon your system?

GAN. Don't be afraid; everything finds a place in our comprehensive and exhaustive scheme: it rejects nothing; it tolerates everything; we merely wished to point out the defects of other systems.

MAD. The greatest of all drawbacks in these systems is the absence of the clear and well-defined distinction between MĒḶAS and RĀGAS, *i.e.*, between parent Modes and Derivative Melody- moulds.

PIA. But you haven't yet told us wherein lies this "all-important" difference between your MĒḶAS and your RĀGAS.

VIOL. Yes; you are alluding to this distinction incessantly without attempting any explanation at all as to what it is like!

LAK. This will lead us to another labyrinth of distinctions without a difference, for the very number 1001 frightens me to death.!

PIA. Yes, I must candidly confess my own share in the fright, which this long-winded introduction to your system of RĀGAS puts me into! I may well repeat Lord Maccalay's exclamations on Dr. Nare's book: for I am "filled with astonishment similar to that which Captain Samuel Gulliver felt, when first he landed in Brobdignag and saw corn as high as the oaks in the New Forest, thimbles as large as buckets, and wrens of the bulk of turkeys. The whole of your system and every component part of it is on a gigantic scale." In fact, I may reproduce the whole of the first two paragraphs of that Essay, as applying word for word, to your monstrous mountain-making machinery!

VAIN. The description is appropriate enough: but you forget that we moderns are comparatively "dwarfs, dwindled sons of little men," whereas these ancient *Rishis* were giants of no common strength, physical and intellectual. You laugh at the exaggerations in our RĀMĀYAṆA and MAHĀBHĀRATA, ignoring the gigantic structures, which none of your modern artisans, with all their scientific apparatus and machinery, can erect, similar to those found in subterranian excavations, not to speak of the few surviving monuments which still stare you in the face like the Colossus of Rhodes!

VIDU. Oh! come to the point; we have done with your Colossus of Modes! We are in agonies as to how we Lilliputians are to get underneath the 1001 legs of your Pelion-on-Ossa-Colossus of Moulds!

VAIN. That is not our fault? Our system of RĀGAS is by nature of such a kind that it can be multiplied to an unlimited extent, as you shall see presently. Our forefathers selected only a certain number of them and worked them out into a consistent Art, which is difficult to acquire; but the little that we are able to master in our life-time gives us unbounded pleasure and joy, such as you never can feel without analysing in full all the constituent elements of our RĀGAS.

VIOL. What on earth are these RĀGAS, I ask, as distinguished from your MĒḶAS, and you'll never tell me.

VAIN. There are several clearly defined differences between them, both in their *physical configuration* and in their *æsthetical* or *emotional characteristics*. Confining myself first to the physical aspect, I would define a MĒḶAKARTA to be a THĀT or *mode*,—in other words,—a fundamental scale,—indicating the *governing* or *ruling* principle, (KARTA), according to which the MĒḶA or tuning is regulated; *i. e.*, the standard guiding the determination of the exact intervals between which the notes should be placed in each principal scale, so as to enable the player to hit upon the correct frets of the VĪṆA.

GAN. For example, in what you call the *Major* mode, our 29, the *third* and the *sixth* notes of the scale are one semitone higher than in the *Minor* (Nos. 20, 21), where these notes are represented by *flats* and form the distinguishing characteristics of the mode. So, the various changes in the *second, third*—and *sixth, seventh*—in our two groups of 36 modes, where each varying note is a characteristic, fix the MĒḶA. Thus these KARTA or RĀGĀNGA RĀGAS rule over the rest.

PIA. Why, this is exactly what the ancient Greeks called *AUTHENTIC MODES*; (from *Authenteo=to rule*) that is, scales which exercised a superior power over other subsidiary scales, which were called *PLAGAL*; and I'll lay a wager that your distinction between MĒḶAS and RĀGAS will on analysis be found to be absolutely identical with this ancient idea of *AUTHENTIC* and *PLAGAL* modes, even if you can prove that it was not directly derived therefrom!

MAD. This proves into what absurd depths such hasty generalisations plunge all superficial investigators of the West like you, who indulge in mere speculations, leaving truth and history hanging high in the air.

VIOL. Leave *your* generalisations in the air, and come to the point.

MAD. The distinction between *AUTHENTIC* and *PLAGAL* modes was really no distinction at all,—the main difference lying in the compass or range of notes between the Starting point and the Final. Three of the topmost notes in the *AUTHENTIC* modes were transposed below the Tonic, so that the melodies in the *PLAGAL* modes commenced from the Dominant, while the *AUTHENTIC* had their sounds comprised within an octave from the Final. This was the silliest of possible distinctions and has wisely been discarded in modern European Music.

VAIN. Our melodies range freely over the full compass of the human voice, which is generally 2½ octaves, for one and the same singer.

PIA. All the same your definition of MĒḶAKARTAS corresponds in the main with that of the Greek idea of *AUTHENTIC* modes; proceed now to define what you exactly mean by a RĀGA.

VAIN. **RĀ**NJAYANTI MANĀMSĪTA
RĀGĀSTĒ DAṢA LAKSHAṆĀHA.

MAD. That is, considering it from a purely æsthetic point of view, a **RĀ**GA is something which produces (i) **RA**NJANA, that is, sensations pleasing to the auditory nerves and the mental faculties affected thereby; (ii) **RA**KTI, that is, emotions pleasing to the heart and exciting the various passions, usually called the NAVA **RA**SAS; (iii) **RA**MYA, that is, feelings of satisfaction, wonder and delight, on identifying the peculiar *physiognomy* of a **RĀ**GA, and beholding what is sublime and beautiful in its physical aspect or configuration.

LAK. What on earth is the physical configuration of a RĀGA as distinguished from its æsthetical aspect?

MAD. It is the aggregate of the component elements which form the basis or foundation for the superstructure of the RĀGA; *e.g.*, the notes of which a melody should be composed, the order in which they should follow one another and a host of other cognate matters.

VIOL. First give us a clear definition of a RĀGA in its *physical* aspect.

MAD. From a mechanical point of view, a RĀGA may be defined to be a Melody-mould, *i.e.*, a mould or model, according to which a melody is shaped, like the mould-and-matrix in which a printer's type is cast!

PIA. I see Capt. Day calls it a melody-type; have you any special reason for calling it a melody-mould?

MAD. A *type* is a certain object of definite shape and size, cast out of a *mould and its matrices*; *e.g.*, the various characters and letters constituting a printer's fount are the *types*, but the *moulds* and the *matrices* which shape the various kinds of types are quite distinct. In other words, a *type* is a thing produced, while a *mould* or *matrix* is the model according to which it is produced. Similarly, the RĀGA is the *mould*, and the melody cast in it is the *type*; I therefore say a RĀGA is a melody-mould, according to which *any number* of melodies of a peculiar type, make, or configuration may be shaped.

VIOL. But who is to shape the melody?

VAIN. The composer of course.

PIA. Surely he can do what he likes! why give him a mould to shape his melodies in? I have always revered a composer as a creator and who dares take upon himself the right to fetter his creative genius?

VAIN. The Science itself, as distinguished from the Art, which alone is left to the mercy of the composer!

VIOL. (*In despair*) This is an unfathomable gulf of confusion and complication; the more I try to get to the bottom of it, the deeper I sink! Do you mean to say that according to your Science of RĀGAS a musician is not at liberty to compose just as he likes!

VAIN. Certainly not; he must strictly observe the laws and regulations of each RĀGA, keep to its ascending and descending scales, and reproduce its individual features, as in a Photographic likeness, so very correctly that an expert may name at once, on hearing a piece, in what RĀGA it is composed, identifying it by the strict observance of the standing laws and regulations appropriate to each RĀGA.

VIOL. And what on earth are these laws and regulations!

MAD. They vary for each RĀGA!

VIOL. And how many RĀGAS have you got?

VIDU. Their name is "L e g i o n"!

LAK. But wait a bit; you are cycling away into another hemisphere of labyrinths; before we enter into the maze of your RĀGAS, first explain to us the main distinction between a MĒLA and a RĀGA, for we have not been able to get this out of you as yet!

MAD. I already stated that there were several important distinctions,—both physical and æsthetical; I'll first repeat the purely physical.

(i) MĒḶA KARTAS are Fundamental Modes or *Primary* scales, and are therefore rightly called RĀGĀNGA, that is, ruling or Royal RĀGAS; they are also called JANAKA RĀGAS, *i.e.*, Parent modes, because they generate other subsidiary scales of diverse kinds, but with the same fundamental and unalterable key-signatures.

(ii) These MĒḶAS determine the key-signatures or VIKRUTI BHĒDAS appropriate to each fundamental scale; *i. e.*, the KŌMAḶA and TĪVRA or sharps and flats inherent to each mode; in other words, they decide as to which of the 4 variable notes in each septave should be taken in each song, *viz.*, the A, I, U to be attached to the { 2nd 3rd 6th 7th } { R; G; DH; N. }

(iii) **Accidentals are strictly prohibited, and can never occur on any account whatsoever.**

(iv) These MĒḶAS have their ĀRŌHAṆA and AVARŌHAṆA (ascending and descending scales) always SAMPŪRṆA or complete, *i.e.*, no notes are deliberately omitted therefrom as a matter of principle. They are *Heptatonic* scales and the serial order or progression of notes always remains unvaried, the scales being written thus, *Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa, Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa.*

(v) The melodies falling under the parent modes can be formed with any order or succession of notes, without any restriction whatever. Composers are at perfect liberty to do what they like (barring only *accidentals*).

(i) JANYA RĀGAS or Derivative melody-moulds are *Secondary* scales, generated by the Parent Modes or MĒḶAS. Each RĀGA must therefore fall under some MĒḶA. (Owing to the elimination of certain notes from certain RĀGAS, doubts frequently arise as to their true parentage or source, but there are special explanations in each case, clearing the point.)

(ii) Each RĀGA must follow **invariably** the key-signatures of the mode from which it is derived. In pure orthodox Dravidian scales, classed as UPĀNGA, **there is no exception whatever to this inexorable law.**

(iii) Accidentals have crept into certain *exotic* RĀGAS, classed as BHĀSHĀNGA or DĒSĀNGA, but all the foreign scales in which they occur are retained only as so many prodigal sons and scape graces, or illegitimate offspring.

(iv) The derivative RĀGAS need not have their ascending and descending scales complete, or regular. (*a*) Where the progression is zigzag, or *oblique* they are called VAKRA; (*b*) Where some notes are deliberately expunged, they are called VARJA; *e.g.*, when you have only 6 notes instead of 7, they are called SHĀḌAVA or *Hexatonic*; where you have only 5 notes they are AUḌAVA or *Pentatonic*. Less than 5 notes cannot constitute a RĀGA, as a rule; (*c*) In several RĀGAS both the above classes VARJA and VAKRA are combined.

(v) The succession of notes must invariably follow the exact order specially prescribed for each RĀGA; *i. e.*, the ARŌHAṆA and AVARŌHAṆA separately indicated for each and every one of the 1001 melody-moulds!

GAN. Thank God, at last! it is such a comfort to know all this.

VIDU. Is it indeed? these d—d diabolical distinctions give me such dreadful discomfort and disgust, I desire, I were deep down in the ditch that dire Destiny determined to drop me into till dooms day!

PIA. Yes: what earthly occasion is there for all this hair-splitting and cob-web-net-work? Look at the endless variety of our Music, without an iota of all these confounded distinctions.

MAD. Your European system falls wholly under our MĒḶAS or *Modes*,—the only difference being that, whereas you have only 2 modes, *Major* and *Minor*, we recognise 72. It is for very cogent reasons indeed that we cannot class the four forms of your *Minor* as derived from or belonging to one and the same main mode; and this proves what consummate perfection the civilisation of our *Rishis* had reached, while all the rest of the world was buried in darkness; it also shows to what depth they penetrated in everything they attempted.

GAN. While "Ye, gentlemen of Europe, that live at home at ease," laugh at us, swearing we never dive deep into anything we undertake!

LAK. Enough, enough! Come to the point!

VAIN. But how is it possible that *Mad* who rightly attaches such weight to this all-important distinction between MĒḶAS and RĀGAS can tolerate or connive at the execrable medley of primary and secondary scales staring us in the face of *VENCATAMAKHI'S* nomenclature of modes (page 16). I find that at least 51 out of the 72 names belong to purely derivative RAGAS, while only 21 have different names!

MAD. Yes; that is an idiosyncracy of his; and what is worse, he has embodied the VARJA and VAKRA progressions peculiar to these derivative scales also in his LAKSHANA GĪTAS, which purport to be models or prototypes for all composers.

GAN. What may have been his object in adopting this somewhat perverse and I should say, pernicious procedure.?

MAD. His object seems to have been to select only those combinations which are indisputably pleasing to the ear and avoid such artificial combinations, as cannot produce really good musical effects. Another reason may have been to facilitate the identification of Key-signatures in MĒLAS by the names of well-known RĀGAS falling under them. Anyhow that was his view and I have recorded it as such.

GAN. He is a great authority, and has done us such good service in coining the new SVARAKSHARAS, that we must bow down to his irregularity in this respect,—however grave it may be, but cannot but characterise it as a grave irregularity all the same.

LAK. Alas! how many oddities and eccentricities is one to put up with?

MAD. How about the endless "Irregulars" and "Unknowables" you so patiently put up with in your Grammars and Philosophies?

MANG. We'll submit to them, provided you give us clear and satisfactory explanations for everything, which you treat as exceptional.

VIDU. I'll submit to nothing, but keep crying cock-a-doodle-doo!

GAN. To me it seems quite evident that the Grecians who stole stray relics from our subterranean store-house, caught a hazy glimpse of this our important distinction, and not comprehending exactly what it represented, interpolated their own names as in everything else, calling our main MĒḶAS, by the name "*AUTHENTIC*," or governing modes, and our subsidiary, or derivative RĀGAS by the name "*PLAGAL*" or oblique scales.

PIA. But the use they made of *Plagal modes* was quite different from yours, as *Mad.* pointed out a little while ago.

GAN. Yes, they could not glean more from our wily ancestors, and could not surmise wherein our system of RĀGAS differed from that of our MĒḶAS. Even in the case of the latter, their acquaintance with only the Diatonic scales, excluding the progressions represented by our I (*a*), I (b), and VI (*a*), VI (b) shows that they were not fully cognisant of the existence of our 72 modes. Those who knew and rejected them, must have been great boors indeed!

VIDU. Those who knew and retained them must have been greater bores, bears and bisons indeed!

LAK. Surely this main system of 72 was quite enough; why go and create another hell of confusion with a scheme of subsidiary scales?

VAIN. Our good ancestors were not satisfied with these 72 modes; they could not fail to observe the immense variety of effects that could be produced by deliberately skipping over certain notes in a scale as a matter of principle, and by placing the notes in various positions so as to form incomplete and zigzag scales, subordinate to and begotten by the same parent modes.

LAK. There will be no end to this begetting and begotten business; I'll make a desperate effort and nip it in the bud. Look here now, I flatly deny that whatever amount of internal and external change you may introduce into your musical notes, you can thereby produce absolutely **no** EXPRESSION or æsthetic emotion properly so called: I say this is all due to the sentiments conveyed in the *Words* attached to the Music, and not to the *Music* itself, which is utterly meaningless *per se*!

GAN. Yes, I have often heard this repeated and know it to be wrong: but can't say why; you can give us good reasons for it.

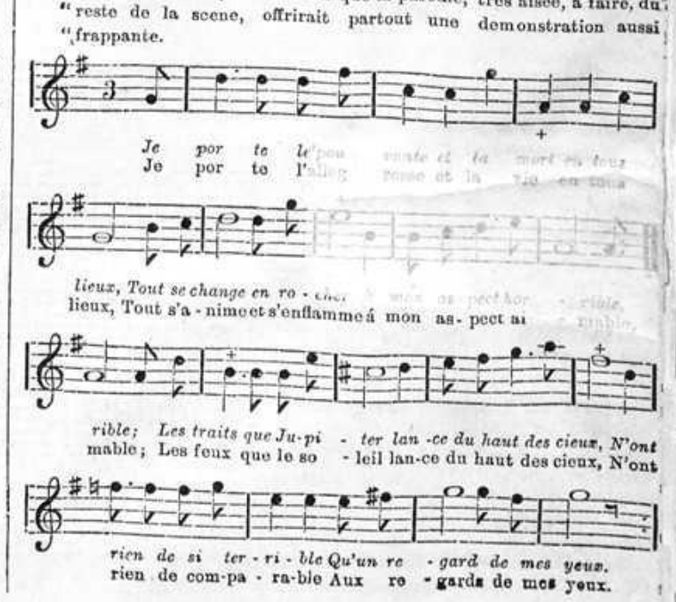
MAD. This is a fallacy exploded centuries ago. I need only refer you to the able refutation given under '*Art Dramatique*' in the Philosophical Dictionary, by the great Scoffer of Scoffers, who begins by quoting "ces etranges paroles d'un assez mauvais" critic like yourself.

VIDU. Alas! for luckless *Lak*; you'll soon lack your lovely lakh!

MAD. "En general, la musique vocale de Lulli n'est autre, on le repete "que le pur recitatif, et *n'a par elle-meme aucune expression du sentiment* que les paroles de Quinault ont peint. Ce fait est si certain, "que, sur le meme chant qu'on a si long-temps cru plein de la plus "forte expression, on n'a qu'a mettre des paroles qui forment un "sens tout-a-fait contraire, et ce chant pourra etre appliqué a ces "nouvelles paroles aussi bien, pour le moins, qu'aux anciennes. "Sans parler ici du premier chœur du prologue d'*Amadis*, ou Lulli a "exprime *eveillons-nous* comme il aurait fallu exprimer *endormons-nous*, on va prendre pour exemple et pour preuve un de ses morceaux de la plus grande reputation.

"Qu'on lise d'abord les vers admirables que Quinault met dans la "bouche de la cruelle, de la barbare Meduse (*Persee*, Acte III, "Scene Ire):

"Il n'est personne qui ne sente qu'un chant qui serait l'expression "veritable de ces paroles, ne saurait servir pour d'autres qui presen"teraient un sens absolument contraire. Or, le chant que Lulli met "dans la bouche de l'horrible Meduse, dans ce morceau et dans tout "cet acte, est si agreable, par consequent si peu convenable au "sujet, si fort en contre-sens, qu'il irait tres bien pour exprimer le "portrait que l'Amour triomphant ferait de lui-meme. On ne "represente ici, pour abreger, que la parodie de ces cinq vers, avec "leur chant. On peut etre sur que la parodie, tres aisee, a faire, du "reste de la scene, offrirait partout une demonstration aussi "frappante.


Je por te l'
Je por te l'
lieux, Tout se change en ro -
lieux, Tout s'a - nime et s'enflamme á mon as - pect ai
rible; Les traits que Ju-pi - ter lan -ce du haut des cieux, N'ont
mable; Les feux que le so - leil lan-ce du haut des cieux, N'ont
rien de si ter - ri - ble Qu'un re - gard de mes yeux.
rien de com-pa - ra-ble Aux re - gards de mes yeux.

Voltaire then proceeds to give his own opinion as follows:—

"Pour moi, je suis sur du contraire de ce qu'on avance; j'ai consulte des oreilles tres exercees, et je ne vois point du tout qu'on puisse mettre *l'allegresse et la vie* au lieu de je porte *l'epouvante et la mort*, a moins qu'on ne ralentisse la mesure, qu'on n'affaiblisse et qu'on ne corrompe cette musique par une expression doucereuse, et qu'une mauvaise actrice ne gate le chant du musicien.

"J'en dis autant des mots *eveillons-nous*, auxquels on ne saurait substituer *endormons-nous*, que par un dessein forme de tourner tout en ridicule; je ne puis adopter la sensation d'un autre contre ma propre sensation.

"J'ajoute qu'on avait le sens commun du temps de Louis XIV comme aujourd'hui; qu'il aurait ete impossible que toute la nation n'eut pas senti que Lulli avait exprime *l'epouvante et la mort* comme *l'allegresse et la vie*, et le reveil comme l'assoupissement.

"On n'a qu'a voir comment Lulli a rendu *dormons, dormons tous*, on sera bientot convaincu de l'injustice qu'on lui fait. C'est bien ici qu'on peut dire:

Il meglio é l'inimico del bene.

VIDU. Ce *Latin*—la, je dis, a fort bon raison, though it blinks like a barn-owl stripped of all its feathers! grave, acute, circumflex, &c.

GAN. Let us not be reviving old exploded fallacies!

PIA. Of course, very much depends on the rendering of a piece of music, and it is often extremely difficult to grasp a composer's meaning; but the slightest change in modulation, even if confined to a single note (*e.g.*, E flat for E natural) introduces such a complete transformation, that no words in any written language can bring out the difference more forcibly. He that has not music enough in himself to feel this difference in every nerve and vein of his body,

"is fit for treasons, strategems and spoils, let no such man be trusted."

JAYA. Yes; it is idle to discuss so absurd a theory any further.!

GAN. Let us now get back to the number of our RĀGAS and the laws and regulations connected therewith.

VOIL. Yes; I enquired how many RĀGAS you reckoned in all.

MAD. Among RĀGAS some count over three hundred, some over nine hundred, while others insist that the human body is the prototype of our Musical system, that the main arteries are the chief Modes or MĒḶAKARTAS, and that the entire nervous system, branching off into 72,000 ramifications, is the aboriginal basis of our elaborate network of Melody-moulds or derivative RĀGAS!

LAK. You dreaded the number 1001! What do you say to this 72,000?

VIOL. Death and Damnation, man! do you mean to say, any human being can put up with all this!

GAN. Are we not human beings?

PIA. I doubt it very much, indeed; this is music for the devils, not for sensible human beings at all!

VIDU. Your Music is meant to please, like the honey given by bees;
But theirs is meant to teaze, like the agony given by fleas!

LAK. Who the devil framed this your diabolical Science, I say?

VIOL. And who the dickens created this damnable black Art?

VIDU. A random reckless rickety rotten rusty Irish rhyme runs thus:—

God made man, man made money; } This is the geneological tree of the black hole called Hell, which, you see, is as full of money and honey as ... ...
God made bees, bees made honey;
God made Satan, Satan made sin;
God got a hole, to put Satan in!

JAYA. I wish *I* could get a hole to put this Satiric Satyr in.

LAK. Never mind; let him give us now the geneology of their Science of RĀGAS, for I see that's what he is driving at.

GAN. Take care of yourself now: no more blasphemies here!

VIDU. Well, in the remotest antiquity, greatly prior to Pythagoras' bragging from borrowed resources, SAR. and I were rascally Irish rats,—for, I remember it as realistically as recollections of yesterday;—this MAD. was then the great Dravidian *Rishi*, NĀRADA, who learnt everything by rote from BHARATA, who again brought it all direct from BRAHMA! The true pedigree of these RĀGAS is thus traceable to the great forbidden tree in the centre of the Dravidian terrestrial Paradise, the fruit of which are reserved only for the progeny of this prehistoric *Rishi*, NĀRAD-MĀD:

MAD. Confound it all; *Jaya*, won't you silence this sarcastic Satirist.

VIDU. You put me questions, and you won't let me answer them properly! I'll put it more mildly then;—

God made Music, Music made Melody;
God made *Mad*, *Mad* made Mode;—(Ah! Ah! Ah!)
Mode made MĒḶAS, to mark the Music in;
MĒḶAS made Moulds, to make the Melody in!

GAN. "This is not altogether fool," I say!

LAK. But how on earth can you go on manufacturing an unlimited number of scales,—for that is what I understand you to denote by the figure 1001—and what is the object of swaggering about 72,000? Are these numbers hyperbolical, fantastical, thrasonical or what?

VIDU. Their YUGAS are chronologically Bombastical!
Their RĀGAS are chronohotonthologically Buncombastical!

GAN. What is the exact number of our RAGAS? Can't you tell?

MAD. How can I determine it, amidst such endless diversities of classification by different writers. Adhering to the classical teaching of *NARADA*, whose *SIKSHA* is believed to be the true authentic source of the Dravidian system, it may be stated that Scales in which

One note is used are called		ARCHIKA.	(*Monotonic.*)
Two notes are	„	GATIKA.	(*Denterotonic.*)
Three	„ „	SĀMIKA.	(*Tritonic.*)
Four	„ „	SVARĀNTA.	(*Tetratonic.*)
Five	„ „	AUḌAVA.	(**Pentatonic.**)
Six	„ „	SHāḌAVA	(*Hexatonic*).
Seven	„ „	SAMPURṆA.	(*Heptatonic*).

VIOL. How can there be scales with only one, two or even three notes?

MAD. Most of your *recitatives* as well as our Vedic chants are confined to one or two notes. Several popular reels and jigs, nursery-rhymes, &c., require no more than three. Several of your melodies harp solely on the notes C, E, G, like all the military Sounds and Signals given by Bugles and Trumpets, which are confined to their open notes as in the instances I give below: ✳

GAN. How curious this is? Who would have thought that there was this musical secret in these military signals?

VIOL. But you can't call these regular melodies!

MAD. Perhaps not, but they answer the purpose equally well; and I can quote some other instances, where pages and pages are composed solely of these three notes placed in diverse positions. Of course they are not scales in the strict sense of the term; and in principle only the *Pentatonic*, *Hexatonic* and *Heptatonic* are recognised even amongst us as scales proper; those with four notes are very rare and are used only in the ascending scale, when combined with a more complete progression in the descending scale, or *vice versa*.

PIA. Why should any technical distinction be made at all between the ascending and descending scale? Ours is uniform in both.

GAN. Well, the distinction between *Ascending* and *Descending* is quite as real and important in Music as in everything else.

Facilis descensus Averni;
At revocare gradum superasque evadere ad auras
Hic opus, hic labor est!

VAIN. All our vocal music is tuned to concert pitch, so that we start with the middle G of the Pianoforte, as our SRUTI-note or Tonic; this is very near the pitch of the Tuning fork, and as the topmost notes of the ANUPALLAVI generally mount up to the 11th higher if not the 12th, reaching these notes is very difficult; *hic opus, hic labor est*; but to run downwards from these heights is easy enough.

MAD. But apart from this, the number of transmutations and transfigurations rendered possible by systematic changes in the serial order of the notes is capable of producing such endless diversities of artistic elaboration, that no scientific system can fail to accentuate the distinction.

VIOL. Why, we have produced much greater varieties in Music, without recognising any such formal distinction as regards the order of notes in the *ascending* and *descending scales*. Surely there is nothing to prevent a composer from choosing what notes he likes from the usual order of the 7 notes, either way!

VAIN. So it is in our parent MĒḶAS; but as our ancestors felt that these were insufficient from an artistic point of view, they proceeded to take up all the different varieties or combinations possible by successive manipulations of the number of notes in the gamut, *first* in the ascending scale, *then* in the descending scale, and *finally*, in both!

PIA. Isn't this monstrous?

VIDU. You go by rhyme and reason,
Observing time and season;
They go by whim or whiffle
Carried by wind or whistle!

MAD. Far from it; they always followed a systematic procedure recognising Law and Order, and analysing everything to its minutest details; they found that they could make a prodigious number of scales, and true to their national instincts they left nothing undone to do justice to the requirements of Science in the matter.

PIA. I understand you to say that your derivative RĀGAS were formed in 3 ways:—these have already been stated but I should like you to repeat them more clearly, with practical illustrations.

VAIN. Yes, (i) First our ancestors deliberately omitted certain notes in a RĀGA throughout its performance and this style they called VARJA, *i.e.*, where something was *withdrawn* or *expunged*.

(ii) They then arranged the notes in each scale in a particular order and accentuated them in a particular way, generally with a zigzag progression of notes, which when executed with all sorts of graces and embellishments created a peculiar fascination which sounded quite unique to their refined ears; this they called VAKRA.

(iii) They combined these 2 kinds, VARJA and VAKRA.

PIA. It's all Greek. You must give us full illustrations explaining all these differences; otherwise we cannot follow them.

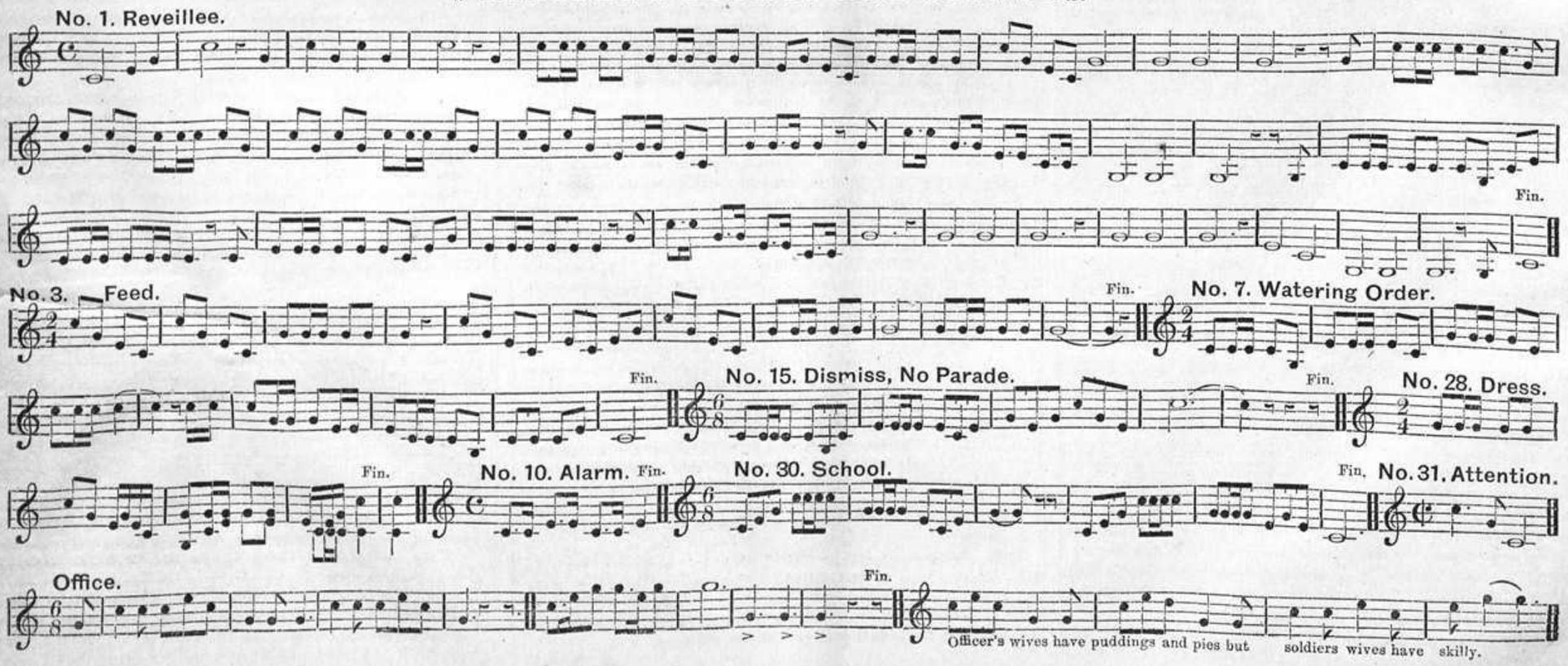
MAD. Agreed: I shall first give you the various classifications of our RĀGAS and shall then proceed to give full exemplifications of each.

LAK. There will be no end to these classificati ons and exemplifications. They will be amplifications *ad infinitum!* I'll decamp.

VIDU. "I'll speak a prophecy, ere I go."

LAK. No: you needn't; it's already fulfilled!

✳ MILITARY SOUNDS AND SIGNALS.



SCENE IX.

CLASSIFICATION OF **JANYA RĀGAS** *OR DERIVATIVE MELODY-MOULDS. THEIR NUMBER; FORMATION, FUNDAMENTAL LAWS, INTRINSIC DIFFERENCES; APPROPRIATE SEASONS, OPPORTUNE HOURS, &c., ILLUSTRATED BY COPIOUS EXAMPLES.*

MAD. The various species of RĀGAS may be classified as shown below:—according as they are viewed with reference to their physical configuration, their æsthetical peculiarities, or their scientific relations to each other.

From a mechanical point of view.

I. SAMPŪRṆA or Full and Complete=*Heptatonic scales.*

II. VARJA or Retrenched and Incomplete.
- (i) SHĀḌAVA=*Hexatonic scales.*
- (ii) AUḌAVA=*Pentatonic scales.*
- (iii) SARVĀNTA=*Tetratonic scales.*
- (iv) SĀMIKA=*Tritonic scales.*

III. VAKRA. *Oblique, Zigzag or Irregular scales.*

From an æsthetical point of view.

I. GHANA=Majestic, weighty and imposing.

II. RAKTI, or NAYA=Pleasing, sweet and affecting, classed also as MĀRGA or indigenous.

III. AUTARYA=Northern or DĒSĪYA=foreign, but acclimatised.

From a grammatical point of view.

I. 1. GRĀMA, 2. UPA, 3. RĀGA, 4. BHĀSHA, 5. VIBHĀSHA 6. ANTARA BHĀSHA.

II. 1. RĀGĀNGA, 2. BHĀSHĀNGA, 3. KRIYĀNGA, 4. UPĀNGA.

III. 1. SUDDHA, 2. SĀḶAGA, or CHĀYĀLAGA, 3. SANKĪRṆA or MIṢRA, &c.

GAN. What a glorious *mise en scene*! if the bare curtain is so interesting how divine must the drama itself be?

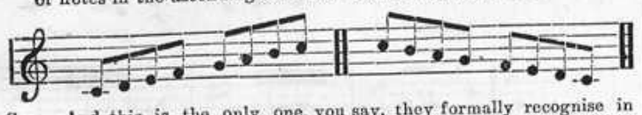
LAK. Well, *Vidu*, what have *you* got to say? *Porrecto jugulo historias, captivus ut, audit!*

VIDU. Well, we've plunged with pluck, *sans* plumb or plank, into the Slough of blank Desplair; we'll plough the slands, and plod and ply, pletending to play, all "bluxom, blithe and deblonair."

JAYA. O! this is intolerable; he is branching off into new worlds of linguistic outrages and cacophonic enormities!

LAK. Ignore him, I say!

MAD. Let us first take up the purely mechanical aspect of RĀGAS, *i.e.*, what constitutes their physical configuration. The first class consists of SAMPURṆA or *Heptatonic* scales, which have all their 7 notes complete, and in regular order, as in the Parent modes. We have practically done with this class which gives you the same progression of notes in the ascending as in the descending scale, thus:



GAN. And this is the only one, you say, they formally recognise in European music. How many do we?

VAIN. We make 72 out of this; by inserting the several VIKRITI BHĒDAS in the 4 intermediate notes lying between the 2 extremes of each tetrachord as explained in *Scene VII.*

MAD. These cannot properly speaking fall under Derivative melody-moulds, but are mentioned here partly because some of the JANYA RĀGAS have all their 7 notes complete, and partly because the SAMPŪRṆA scales are constantly intermixed with the two other classes VARJA and VAKRA, either in the ascending or in the descending scales, so as to produce the greatest variety.

VIDU. But why intermix?—I say, we're in a terrible fix, on the very verge of the Styx, with this Siren's tricks, with his *Hipt* and *Hix*,...

GAN. Look here, now, I'll take up the rod!

VIDU. Yes, "Assume the god, affect to nod, and shake the".....sod!

PIA. Let us get on; you say, *VARJA* scales are engendered by omitting certain notes deliberately and *VAKRA* scales by adopting a zigzag, oblique or irregular progression of notes.

LAK. But where is the fun of doing this, unless indeed some drunken Prometheus dropped out an eye or ear (VARJA) in the process of creating them, or transposed their vital parts and made them hermaphrodites (VAKRA)?

GAN. You have no appreciation for the glorious triumphs of Art and Design in the great Splendours of Creation; nor do you recognise a millionth part of what is really Sublime and Beautiful in the simplest phenomena of Nature. How can you possibly appreciate the more intricate and supernatural perfections and architectural beauties of a purely Celestial Art?

PIA. You're off the rails again: what a wonderful talent you pedants have acquired to steer always clear of the track?

GAN. That talent is yours, not ours; I'll take you at your word and shall proceed to illustrate the differences inherent to our system of RĀGAS by more familiar examples;—and you'll see who steers always clear of the track!

(i) Travelling by road, or walking on foot, you may turn whichever way you choose, adopting any by-lane or side-path and peeping in at every door, if you like, without restriction. Well, this is just what is done in European Music, where every licence is law.

(ii) But using a conveyance, you must observe the rule of the road (for if you go right you go wrong) and cannot go exactly as on foot. Nor can you peep in at every door, without leaving your Brougham. Well, this is exactly what is done, (barring accidentals) in our MĒḶAS or RĀGĀNGA RĀGAS.

(iii) Next if you travel by Railway or Tramway, the restrictions are greater; you can't turn or stop where you will, but must follow the prescribed course, and cannot possibly deviate from it. Well, this is our system of JANYA or Derivative RĀGAS.

(iv) Now you have local trains, which generally halt at every station, and through-trains, which halt at only specific localities. These give you an idea of the several classes of our RĀGAS; *e.g.*, VARJA where intermediate stages of halt are entirely skipped over; VAKRA, which proceed obliquely backwards and forwards, within limited distances, according to local requirements, and so forth.

VIDU. I don't care a dram for your Train or Tram, Brougham or Peram! I've rejected the *Tri*, and now Cycle by *Bi*; but I soon hope to fly, right across the sky, above the world so high!

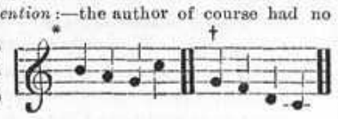
SAR. When you come to that, we'll drop our RĀGS, but as long as we travel on wheels, we must stick to our rails and the rules of our roads.

GAN. It is the same with a steamer. You can go to London direct, or halt on the way at Cairo, Rome, Gibralter, Bordeaux, &c., wherever you have special attractions and objects of interest to detain you. In the same manner, you may dwell on particular notes falling in your way in the prescribed order of the scales and enjoy their special charms and allurements, with a peculiar gusto, such as is known only to a very few, even among our own experts and connoisseurs.

SAR. How many species of wines you have manufactured; each has its own flavour and its own virtues. You who ignore distinctions of this kind in Music resemble the sot who mixed every kind of grog he could get in the same glass and washed it down his gullet, swearing it didn't matter a bit, as it all went down into the same stomach.

GAN. Take our game of Chess, the noblest of all our minor inventions:—how different are the values and moves of the several pieces; the two castles or rooks commanding only straight lines, the two bishops only cross lines, the two knights only every third transverse square, the two queens checkmating in every direction, and so forth. It is the same with the progression of notes in our RĀGAS, though the moves necessarily diverge to a much greater extent.

MAD. Take for example, the first melody,—*Come, follow, follow me* (on the title-page,) you can trace no special feature in the progression or order of the notes,—they are taken at random. But come to the next, *A famous Hen Convention*:—the author of course had no idea of following any specific order: but apart from the sequence of the C, E, G, at the



commencement, and the fall from A to D, our men will spot at once peculiarities of the kind occurring in the * pauses and at the † close.

PIA. Rubbish! there is no peculiarity at all!

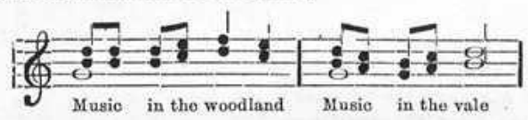
MAD. That's just the point. Take some more; '*Tis a lesson you should heed*; and *Master, master, can you tell*; do you notice anything special?

VIDU. The deuce I do! *Sings*, "Can you tell?" "Try again."

GAN. I notice that in both of them the two notes F and A, 4th and 6th, are entirely omitted; similarly, take some of the popular melodies, in the *Sight Singing made easy*,—an excellent book for beginners;—

in *Up the hills in early morn*, you have the 6th VARJA;
in *Lightly row*, you have both the 6th and 7th omitted;
in *See how merrily the skaters go*, the 7th is expunged;
in *Music on the mountain* the 5th or dominant is eliminated.

VIOL. You speak only of the principal part in the melody; in other vocal parts as well as in the accompaniment, the omitted notes duly appear; in fact without them, it will be no music at all to us, *e.g.*, in the second half of the last named melody, the dominant, which keeps dinning its existence into your ears as the rootnote in two of the parts, is the very life and soul of the melody.



MAD. That's nothing to the point; I speak only of the main melody, the other parts are mere expletives, from our point of view; filling up gaps, and making up for the want of true artistic melody in all your music; just omit the first part and see what the rest is worth.

PIA. How often am I to repeat that Melody without Harmony is no music at all to us; why do you worry yourself about our methods? They are perfect in their own way.

MAD. That's just what they are not; and it is this that I want to bring home to you, so as to move the curtain from off your lids and enable you to see everything in its true light. I say, you always jumble these matters without system or principle, as in the case of Chopin's so called exercises *on the black keys*! If you start with the principle that you will use only the *black keys*, stick to it, I say, and don't mix them up with any of the white keys, either in the accompaniment or in any of the other vocal parts. If you can bring yourself to understand the reasonableness, consistency and beauty of this all important principle, you'll see the *raison d'etre* of our VARJA RĀGAS, in which the notes expunged never appear.

PIA. That will never do for purposes of Harmony, as in several of the the five *Pentatonic* scales with black keys the *leading note* is wanting.

MAD. *Tant pis!* the fact however remains that in the principal part of every melody, written in such scales, some important notes must be omitted and this is all in all to us, and even in the ordinary popular melodies just named, this omission of notes is characteristic.

VIOL. Not at all; it is purely accidental, I say.

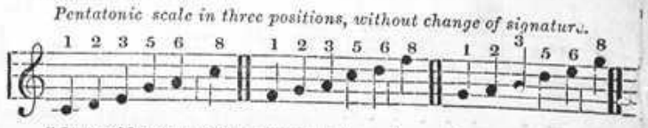
MAD. Anyhow *we cannot* overlook special traits of this character which have a deep scientific significance for us, and if you analyse national melodies, the pure spontaneous inspirations of nature, you'll find great importance attached to these peculiarities.

PIA. I can't follow what you mean by specialty, peculiarity, &c.

MAD. Take for example, the *Pentatonic scales*, our beloved AUḌAVA. You find them very prominent in Scotish Music, but you do not comprehend their full meaning as is evinced by the following dissertation in the Dictionary of Music: (*Vide under Scotish Music*)

"The existence of Scotish airs constructed on the series 1, 2, 3, 5, 6, of a major diatonic scale is well known and has been already alluded to. Whether this pentatonic series was acquired through the use of a defective instrument, (!) or from the melodic taste of singer or player must remain mere matter of conjecture (!!). The style itself may be accepted as undoubtedly ancient, whatever uncertainty there may be as to the exact age of the airs constructed on it. These are not by any means numerous, (!!!) though their characteristic leap between the third and fifth, and sixth and eighth of the scale, is so common in Scotish melody, that many persons not only believe the greater part of our airs to be pentatonic, but do not admit any others to be Scotish. However the taste for this style may have arisen, the series of notes was a very convenient one; for an instrument possessing the major diatonic scale in one key only, could play these airs correctly in the three positions of the scale where major thirds are found, that is, on the first, fourth and fifth degrees. In the key of C, these are as shown below, adding the octave to the lowest note of the series in each case.

Pentatonic scale in three positions, without change of signature.



"It would not be quite correct to term these the keys of C, F, and G, for they want the characteristic notes of each scale; still it is convenient to do so, especially as in harmonising tunes written in this series it is frequently necessary to use the omitted intervals, the fourth and seventh, and also to affix the proper signature of the key as usual at the beginning. If, reversing the order of the notes given above, we begin with the sixth, and passing downwards add the octave below, the feeling of a minor key is established, and keys of A, D and E minor seem to be produced. Besides tunes in these six keys, a few others will be found, which begin and end in G minor (signature two flats), though also played with natural notes; for B and E being avoided in the melody neither of the flats is required.

"A curious peculiarity of tunes written in this series is, that from the proximity of the second and third positions phrases move up and down from one into the other, thus appearing to be alternately in the adjoining keys a full tone apart, moving for example from G into F and *vice versa*.

"To recapitulate. All tunes in this style, if treated as mere melodies, can be written as if in the key of C, without either flat or sharp; although if harmonised, or accompanied, the same notes may require the signature of one sharp or one flat. There are also a few tunes which even require that of two flats, although none of the characteristic notes of these scales appear in the melody. The style in its simplest form, as in 'Were na my heart licht,' is somewhat monotonous, and considerable skill is often shown in the intermingling of major and minor phrases, not merely by means of the related keys but by transitions peculiar to the old tonality."

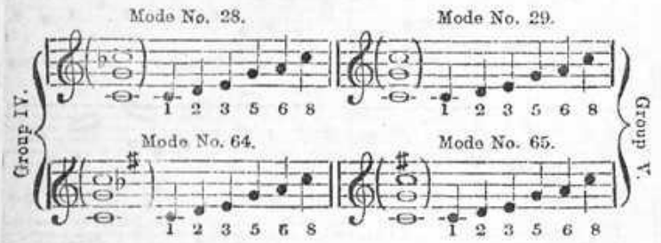
PIA. Well, what do you come ide from this?

MA[illegible] I say this proves that you [illegible] have got the merest notions of one of the most ancient, important and fundamental principles underlying all [illegible] system in music,—one I say which, by means of the Pinin Chaunt has been maintained by the excellent discernment, celestial prodilection and [illegible] authority of the [illegible] Hind,—and one, the origin of which is clearly traceable to our venerable old system, the *fons et origo* in Music, as in everything else, of all that is to be found really worth admiring upon earth!

VIOL. Stuff and nonsense! Why will you digress so perversely and provokingly without any rhyme or reason and waste our time?

MAD. The scale discussed in the above extract is our mellifluous "MŌHANA," in which the F and B (fourth and seventh) are omitted. Change of Tonic cannot alter its æsthetical character; it has not the slightest kinship, either by affinity or consanguinity, with the Minor mode; and transposing the octave a third below the Tonic is the same silly dodge which your ancients and medievals resorted to in their *Plagal* modes!

VAIN. It is capable of various methods of treatment, and produces different kinds of emotions according as it is classified under group IV or V in our two set of modes; for the 4th and 7th being VARJA, the RĀGA may fall under modes 28 and 29, or under 64 and 65.

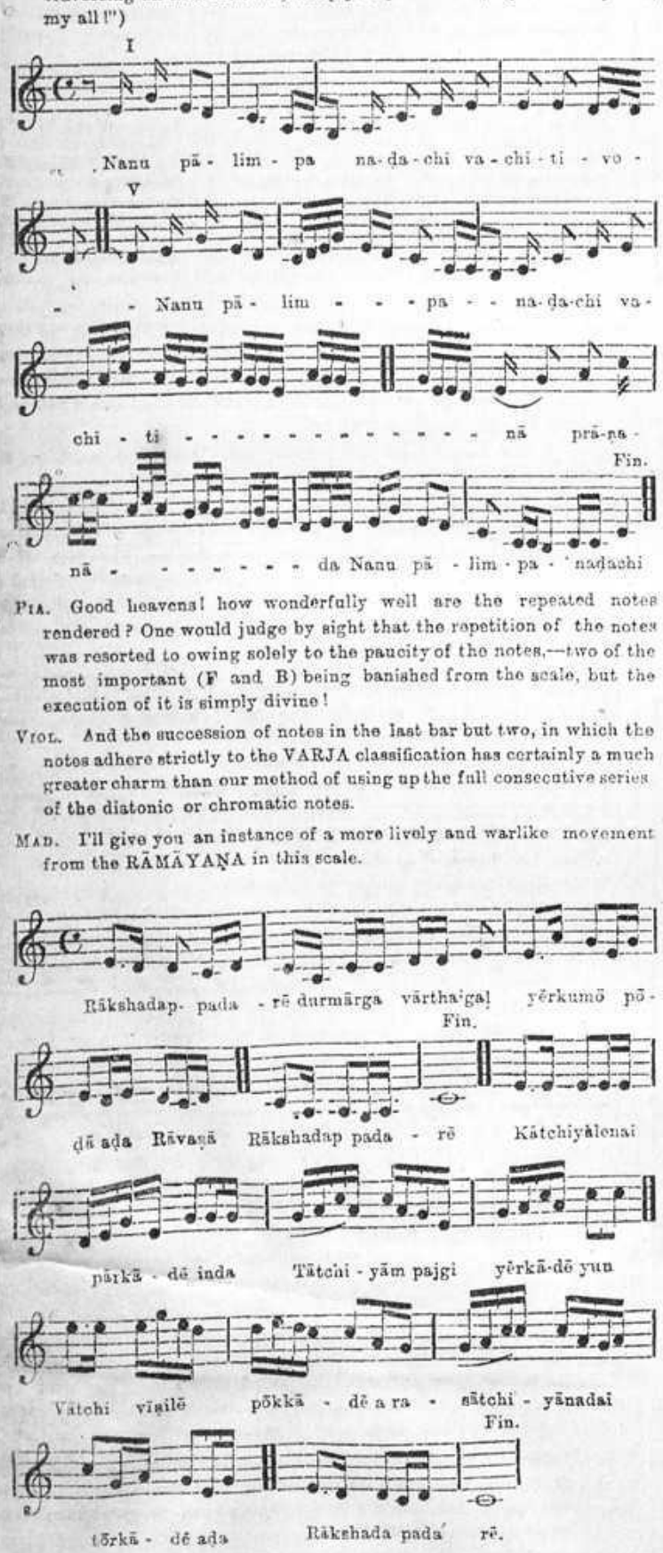


MAD. In such cases some prefer to take the earliest mode admissible, and put it under Mode No. 28. *VENKATAMAKHI* prefers the last of all and classes it under No. 65; but more of this by and by.

PIA. Well then, for our purposes we can treat it as belonging to the Natural key,—our Major,—your No. 29.

JAYA. All the same; but mind you, the Tonic is always C, under whichever mode you class it, and no tranamutation of keys must be dreamt of, so as to give it a colouring of the minor.

VAIN. The subjoined example gives an exceedingly tender and devout version of the æsthetic capabilities of this scale, (the words being so well adapted to the music, with the meaning,—"Have you come traversing all this distance, simply to protect me, my Lord! my life, my all!")



PIA. Good heavens! how wonderfully well are the repeated notes rendered? One would judge by sight that the repetition of the notes was resorted to owing solely to the paucity of the notes,—two of the most important (F and B) being banished from the scale, but the execution of it is simply divine!

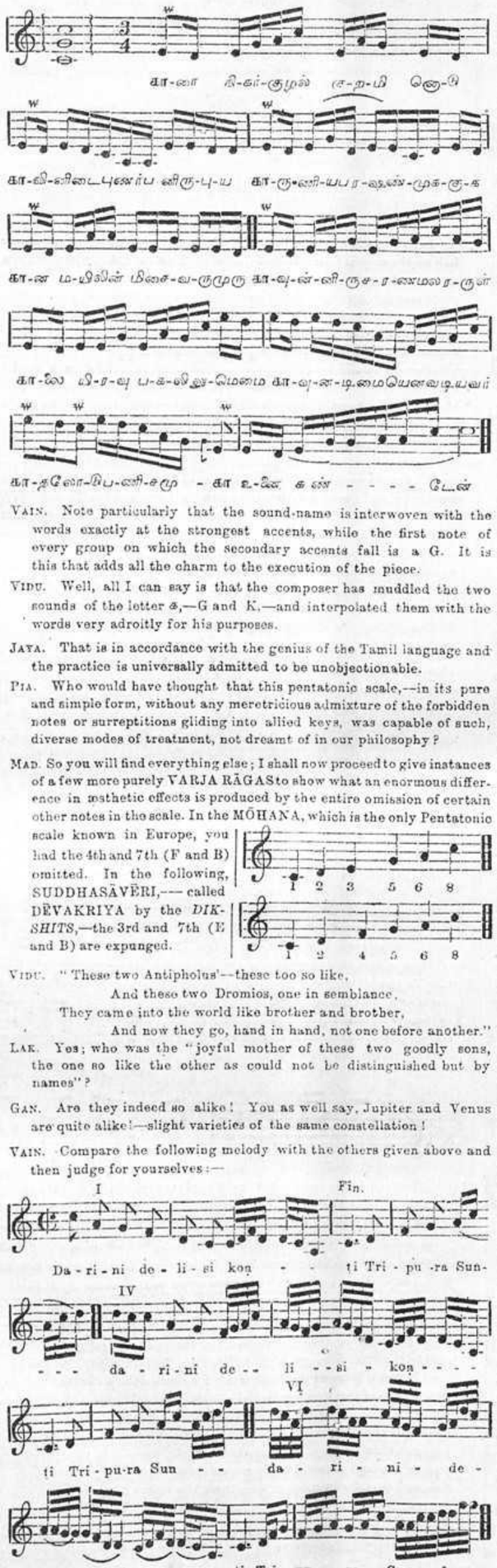
VIOL. And the succession of notes in the last bar but two, in which the notes adhere strictly to the VARJA classification has certainly a much greater charm than our method of using up the full consecutive series of the diatonic or chromatic notes.

MAD. I'll give you an instance of a more lively and warlike movement from the RĀMĀYAṆA in this scale.

Rākshadap- pada - rē durmārga vārtha'gaḷ yērkumō pō-
Fin.
ḍā aḍa Rāvaṇā Rākshadap pada - rē Kātchiyālenai
pārkā - dē inda Tātchi - yām pajgi yērkā-dō yun
Vātchi vīṣilē pōkkā - dē a ra - sātchi - yānadai
Fin.
tōrkā - dē aḍa Rākshada pada rē.

VIOL. To confess the honest truth, neither the absence of two of the most important notes in the scale and especially of the leading note, nor the general contour of the melody leaves anything to be desired; the tonic is clearly defined and there is absolutely no tinge or shadow of the minor scale in it.

MAD. This is satisfactory; I shall now give you an example of this limited scale, with a more frequent and studied repetition of one particular note—say the third, GA; here the sound-name itself is ingeniously interwoven with the words, a favourite device with the musicians of the Dikshit family—(vide numerous other examples of this kind on pages 11 and 12 of the Instruction Book.)



VAIN. Note particularly that the sound-name is interwoven with the words exactly at the strongest accents, while the first note of every group on which the secondary accents fall is a G. It is this that adds all the charm to the execution of the piece.

VIDU. Well, all I can say is that the composer has muddled the two sounds of the letter க,—G and K,—and interpolated them with the words very adroitly for his purposes.

JAYA. That is in accordance with the genius of the Tamil language and the practice is universally admitted to be unobjectionable.

PIA. Who would have thought that this pentatonic scale,—in its pure and simple form, without any meretricious admixture of the forbidden notes or surreptitious gliding into allied keys, was capable of such, diverse modes of treatment, not dreamt of in our philosophy?

MAD. So you will find everything else; I shall now proceed to give instances of a few more purely VARJA RĀGAS to show what an enormous difference in æsthetic effects is produced by the entire omission of certain other notes in the scale. In the MŌHANA, which is the only Pentatonic scale known in Europe, you had the 4th and 7th (F and B) omitted. In the following, SUDDHASĀVĒRI,—called DĒVAKRIYA by the *DIKSHITS*,—the 3rd and 7th (E and B) are expunged.

VIDU. "These two Antipholus'—these too so like,
And these two Dromios, one in semblance,
They came into the world like brother and brother,
And now they go, hand in hand, not one before another."

LAK. Yes; who was the "joyful mother of these two goodly sons, the one so like the other as could not be distinguished but by names"?

GAN. Are they indeed so alike! You as well say, Jupiter and Venus are quite alike!—slight varieties of the same constellation!

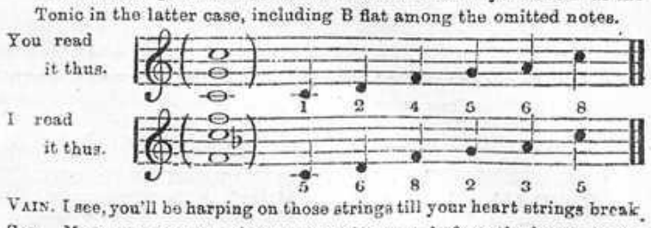
VAIN. Compare the following melody with the others given above and then judge for yourselves:—

VIDU. "Why, here begins my morning story right;" Distinctions without difference, illustrations without illumination,—

LAK. Exactly; what earthly difference is there?

GAN. These two sang the finest Duet in the Dunciad! Great pity we haven't another Pope to caricature them! Surely it was explained that in the MŌHANA the 3rd and 7th were eliminated, while in the other the 4th and 7th were the notes expunged.

VIOL. Well, I am inclined to agree with *Vidu.* and *Lak.* The difference is next to nothing. Besides, the scales are identical if you take F as the Tonic in the latter case, including B flat among the omitted notes.



VAIN. I see, you'll be harping on those strings till your heart strings break.

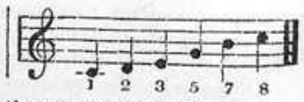
SAR. How can you say that putting the cart before the horse, or the heel over the head is the same thing as the normal position?

GAN. Or that taking Wednesday as the beginning of the week, Sunday may be desecrated and degraded to the rank of one of the week days?

VAIN. Keep the tonic C sounding in every melody as we invariably do and you will see that the two Pentatonic scales just named are entirely distinct, though the difference is after all between the omission of an F and an E, with the interval of a single semitone!

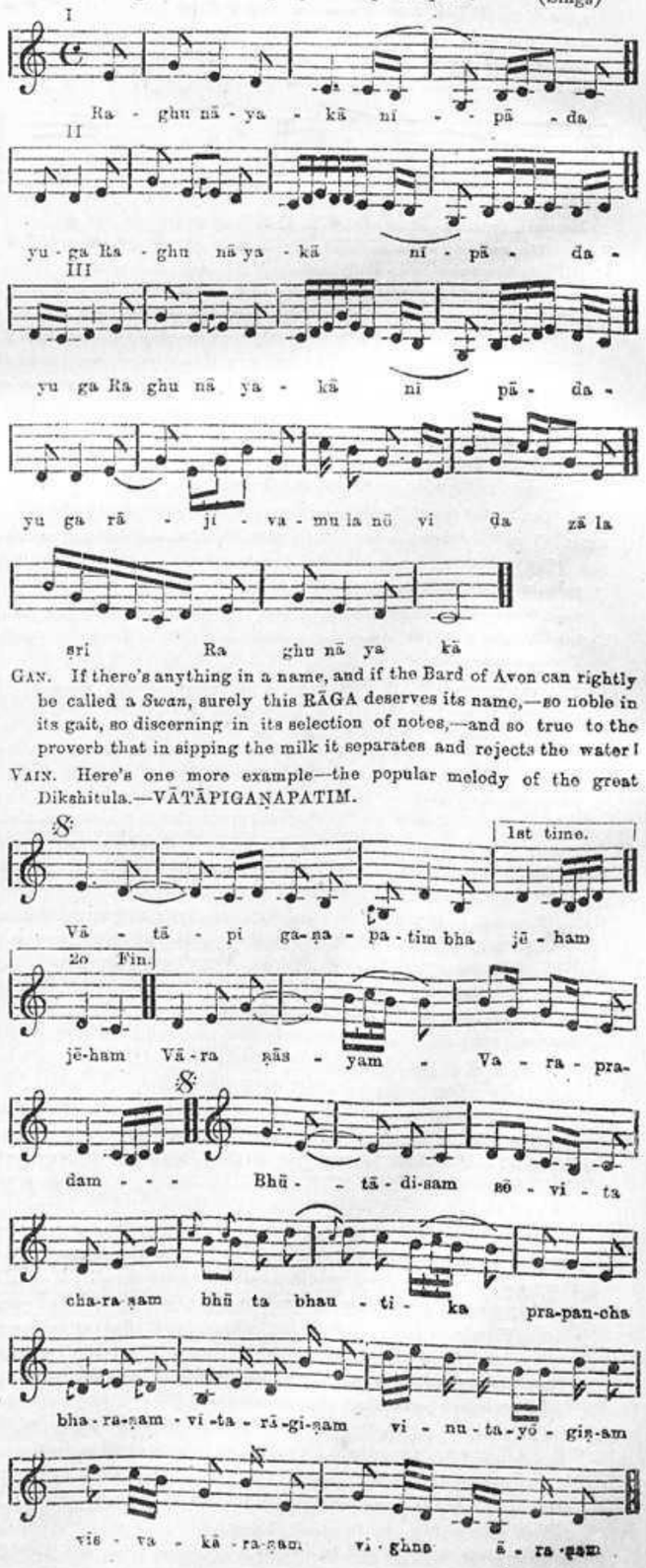
JAYA. It is idle to say they are alike; they are poles apart.

GAN. Oh! give them a short example in that other Pentatonic scale,—the divine HAMSADHVANI, which has its 4th and 6th omitted.



VIDU. What's the use, 'tis simply another version of the Greek story, substituting Davus for Dromio, and Amphitrion for Antipholus!

VAIN. Nothing of the kind! *Qui potest capere capiat!* (Sings)


I
Ra - ghu nā - ya - kā nī - - pā - da
II
yu - ga Ra - ghu nā ya - kā nī - pā - da -
III
yu ga Ra ghu nā ya - kā nī pā - da -
yu ga rā - ji - va - mu la nō vi da zā la
śri Ra ghu nā ya kā

GAN. If there's anything in a name, and if the Bard of Avon can rightly be called a *Swan*, surely this RĀGA deserves its name,—so noble in its gait, so discerning in its selection of notes,—and so true to the proverb that in sipping the milk it separates and rejects the water!

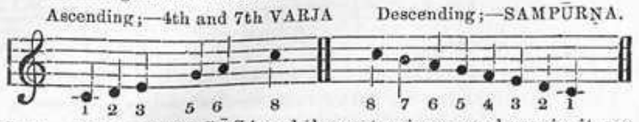
VAIN. Here's one more example—the popular melody of the great Dikshitula.—VĀTĀPIGAṆAPATIM.

1st time.
Vā - tā - pi ga-ṇa - pa - tim bha jē - ham
2o Fin.
jē-ham Vā-ra ṣās - yam - Va - ra - pra-
dam - - - Bhū - - tā-di-sam sē - vi - ta
cha-ra-ṣam bhū ta bhau - ti - ka pra-pan-cha
bha-ra-ṣam - vi-ta - rā-gi-ṣam vi - nu - ta - yō - giṣ-sam
vis - va - kā - ra-ṣam vi - ghna ā - ra-ṣam

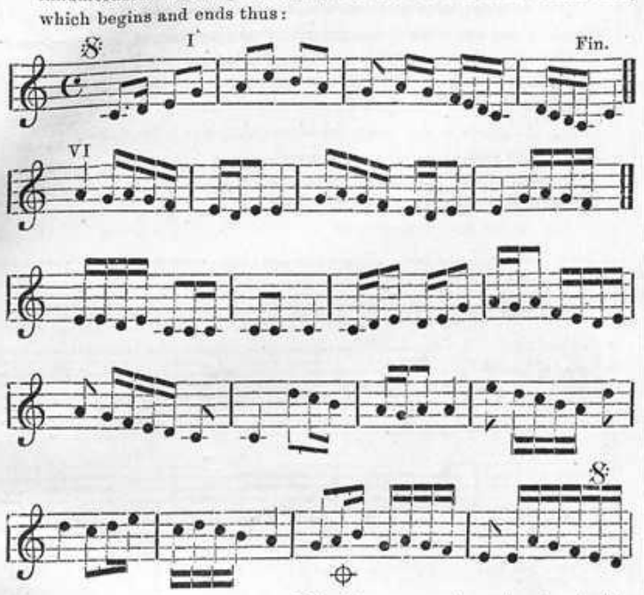
GAN. So far you have dealt only with scales, purely VARJA, both in ascending and descending. You had better give them an example now, where a *VARJA* scale in the ĀRŌHAṆA is *intermixed* with a complete or SAMPŪRṆA scale in the AVARŌHAṆA.

MAD. Which shall I choose, where there are so many and so good? Not to diverge too far from the point at issue, I shall select the RĀGA, BILAHARI which has the same scale as the ordinary European *Pentatonic* (MŌHAṆA) in ascending, but all the seven notes in descending as shown below:—

Ascending;—4th and 7th VARJA Descending;—SAMPŪRṆA.



VAIN. It is a martial RĀGA and the masterpieces we have in it are innumerable. The simplest example is the well known SVARAJATI, which begins and ends thus:



GAN. Now if you analyse carefully the progression of notes in the ascending scale, you will be astonished to see how very strictly the omitted notes F and B are excluded in the ĀROHAṆA, and how naturally they flow into the AVARŌHAṆA.

PIA. How do you account for the skips from A to D, A to E and *vice versa*? They are not provided for in your standard progression.

MAD. We'll come to that when dealing with the fundamental Laws and Regulations relating to RĀGAS *generally*.—*i. e.*, rules connected with VĀDI, SAMVĀDI, VIVĀDI, ANUVĀDI, &c.

VIOL. But give us just an inkling into these things, as we proceed.

VAIN. Briefly stated, leaps are admissible from any note to its *fourth* or *fifth*, or to any of the ṢRUTI notes, C and G.

VIOL. How about the ascent from A to B at ?

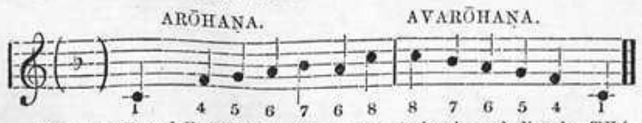
MAD. This illustrates an exception to the general rule, which permits a light touch on the nearest forbidden note above and an immediate return downwards.

GAN. A stolen kiss, in fact, with a half-hearted step forward (and generally with a semi-tonic accidental), followed by a precipitate retreat backward! *Deprendi miserum est*, you know.

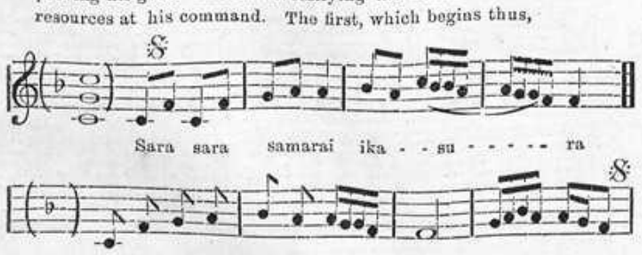
JAYA. All this discussion about the correct progression of notes in a scale is *hors de combat!*

MAD. Let us now go to other modes besides the 29th or the natural key; taking No. 28 with B flat, the first VARJA RĀGA that suggests itself to me is KUNTALAVARĀḶI, the ascending and descending scales of which are as follows:

ARŌHAṆA. AVARŌHAṆA.



with the D and E omitted. There are 3 simple melodies by *TYAGAYYA* in this RĀGA, each of which is a monument by itself, proving his great skill in diversifying his music within the limited resources at his command. The first, which begins thus,



has deliberately been put into pucka European style and is as lively and spirited as can possibly be imagined.

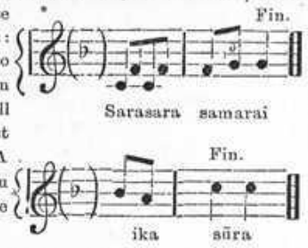
PIA. Why, man, it is simply a melody written in the F Major with the 4th as Tonic! it is just the same scale as your 29th Mode.

GAN. *Et voila!* You'll ever be "Old Cassius still" and 'tis always thus "these errors rare arise!" Prejudices once taking possession of your brains can never be completely eradicated!

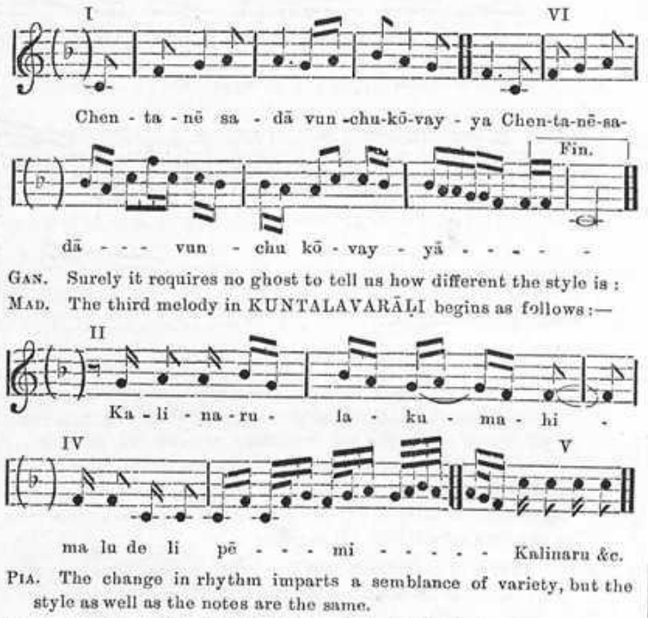
PIA. But surely the intermediate pause indicates most unmistakeably where the Tonic lies! It is F and not C.

MAD. Not a bit of it. Where else can you pause at intermediate halts, with a scale in which the D and E are omitted?

VAIN. The real pause is not on the F, but on the G, which is our ṢRUTI note, and in fact most singers close this melody finally on the G, thus: although the correct rendering is to end not on the fifth as above but on the Tonic, as shown below, and you'll see that the ending is in perfect accordance with the ARŌHAṆA prescribed for the RĀGA, which, you will also observe, has a slight tinge of the VAKRA class in it.



MAD. The second melody in the same RĀGA, which is so prayerful and sweet, begins and ends thus:



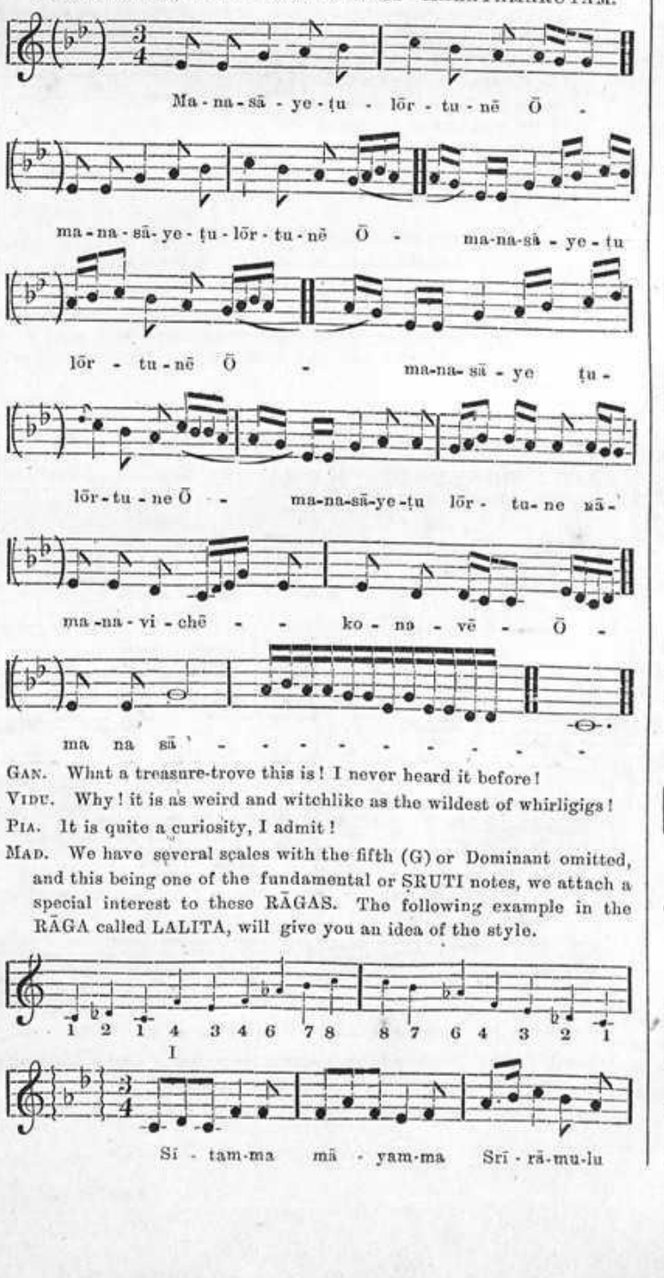
GAN. Surely it requires no ghost to tell us how different the style is:

MAD. The third melody in KUNTALAVARĀḶI begins as follows:—

PIA. The change in rhythm imparts a semblance of variety, but the style as well as the notes are the same.

MAD. Surely music of all kinds and of all civilised nations is made up of the 12 semitonic notes alone. But the difficulty is to produce variety within the narrow limits circumscribed.

VAIN. I'll give you an example in another of our favourite modes No. 16, with D and B flat: here the fourth (F) alone is omitted, it is a delicious morsel, and the RĀGA is called—MALAYAMĀRUTAM.

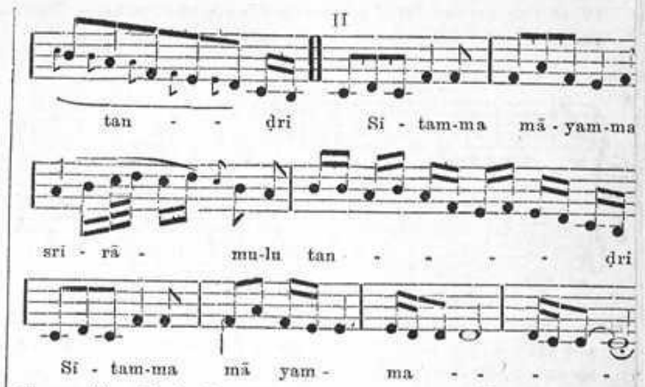

Ma - na - sā - ye - ṭu - lōr - tu - nē Ō -
ma - na - sā - ye - ṭu - lōr - tu - nē Ō - ma - na - sā - ye - ṭu
lōr - tu - nē Ō - ma - na - sā - ye - ṭu
lōr - tu - ne Ō - ma - na - sā - ye - ṭu lōr - tu - ne nā -
ma - na - vi - chē - - ko - na - vē - Ō -
ma na sā - - - - - - - - - - -

GAN. What a treasure-trove this is! I never heard it before!

VIDU. Why! it is as weird and witchlike as the wildest of whirligigs!

PIA. It is quite a curiosity, I admit!

MAD. We have several scales with the fifth (G) or Dominant omitted, and this being one of the fundamental or ṢRUTI notes, we attach a special interest to these RĀGAS. The following example in the RĀGA called LALITA, will give you an idea of the style.



VAIN. The 5th is also omitted in the following RĀGAS, and thou it is useless to multiply instances, I cannot but sing out their nam for my heart's content!

RĀGAS in which the 5th or Panchamam is VARJA.

(i) *Both in the ascending and descending scales.*

Tōḍi ...	... 8
Mēgharanjani	... 15
Vasanta ...	... 15
Bhujangini	... 16
Bhairavi ...	... 20
Hindōḷa ...	... 20
Abhogi ...	... 22
Suddhabhairavi	... 22
Śriranjani	... 22
Nātakuranji	... 28
Ravichendrika	... 28
Bhavāni ...	... 44
Amrapanchamam	48
Dharmāvati	... 49
Bhōgavasanta	... 51
Sarvāngi ...	... 57
Dēsāvali ...	... 55
Trimūrti ...	... 56
Ghanṭānamu	... 57
Ranjani ...	... 59
Barbara ...	... 64
Kaumōḍa...	... 65

(ii) *Only in the ascending scale.*

Bhinnapanchamam	3
Sēnāgrani	.. 7
Vasanta Bhairavi	14
Lalitapanchamam	15
Gauri ...	... 15
Jayantasri	... 20
Saindhavi	... 22
Pphalamanjari	... 22
Sarasvatīmanōhari	... 2
Kōkiladhvani	... 2
Natanārāyani	... 2
Suddhagāndhāri	...
Nirmada...	... 5

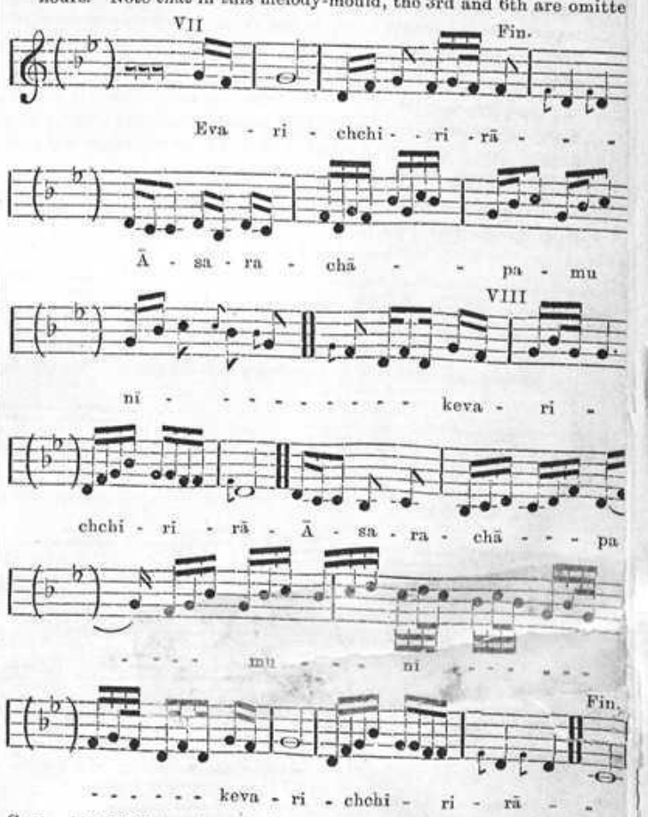
(iii) *Only in the descending scale.*

Suddha Mukhāri	...
Pphēnadhyuti	...
Amrutavāhini	... 2
Pūrnashadjam	... 2
Navarasakannaḍa	2
Rāgachūḍāmani	... 3
Vasukari...	... 5
Mādava manōhari	5
Puttari ...	... 6

MAD. In common practice, melodies in popular RĀGAS such as TŌḌI and BHAIRAVI are sung in the main mode itself (where all note are admissible and in any order you like) and not in strict accordanc with the rules of the derivative RĀGAS bearing those names, i which the 5th should be VARJA.

VAIN. A few masterpieces of the latter class however do exist and a looked upon as relics of a most precious character.

MAD. I'll close my illustrations of this part of the subject (VARJ RĀGAS) with an example in the RĀGA appropriate to all hours a seasons,—called MADHYAMĀVATI, in Mode No. 22,—with whic all our concerts are generally closed, as it is believed to cancel a sinister effects produced by singing forbidden RĀGAS in unpropitio hours. Note that in this melody-mould, the 3rd and 6th are omitte



GAN. Ah! if Nature has implanted in me any innate affection for th "old familiar faces" of my dearest kith and kin, it is for the swee lovely face of this beautiful RĀGA, which I can recognise the momen it stands unveiled before me!

VAIN. Note that in all the four ascending skips in the 6th bar th leap is always to the fourth note above.

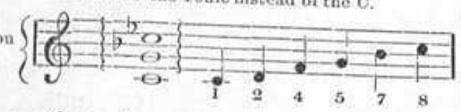
PIA. How about the stolen kisses between the 2nd and 7th in th 5th bar?

VAIN. That's a special dispensation, sanctioned on account of the clos relationship between these two notes.

MAD. We will come to all this by and by.

PIA. But wait a bit; on closely examining this scale, I find that it is practically the same as the first Pentatonic scale you spoke of, viz., MŌHANA, but with B flat as the Tonic instead of the C.

For, while you read it thus,



I read it as follows:—

where the 4th and 7th are omitted as in the MŌHANA, instead of the 3rd and 6th, as you make it out.

JAN. You will never give up your hobby of transposing Tonics. It is precisely to avoid errors of this sort that we keep dinning the Tonic into your ears as a drone in a bagpipe or hurdy-gurdy.

MAD. It is for this reason also that I have taken good care to attach to all our Indian key-signatures this distinguishing symbol, which is repeated at the beginning of every piece, solely to remind you that the Tonic and Dominant remain constant, in their normal positions of the natural scale, never mind how many sharps and flats there are on the stave.

VAIN. The moment you lose sight of this immutability of standard pitch and non-transferribility of Tonic, which lie at the bottom of our entire theory of music, you are out at sea!

MAD. Whereas your constant change of Tonic, in what you call *Modulation* in your western music, is utterly revolting to us!

PIA. "In the Scotch bagpipe of the present day the music passes from minor to relative major and back without the least regard for the tonic and dominant drones of the original key, which continue to sound." (Vide *Welsh Music in the dictionary.*)

VAIN. This proves how you people of the west invariably mar and mutilate what you borrow or steal from us. Our ŚRUTI notes remain as constant as the Sun, throughout the numerous involutions and evolutions of modes in every one of our performances, diurnal nocturnal or meridional.

LAK. I am glad to see that you pull one another by the beard, whenever you chance to come to this portion of the subject, but I can't for the life of me grasp, where the difference lies!

VIDU. I'm a dunce, by profession, but you'll see I'll illustrate the difference better than all of you, heroes of the Dunciad, put together! The Dravidian mode-mutation is like that of the Cameleon, which with its head and body unshaken changes its colour into a 1000 different but exceedingly lovely hues. The European clef-mutation is like that of the Camelopard which, while retaining the colour and shape of its entire body unaltered, lifts up its head to every intermediate pitch up to 18 feet above the level of the ground!

VAIN. Note however that your transposition device can be applied only to the 9 purely diatonic scales. I defy you to try the trick with any of our favourite modes 15, 16, &c., or those with F sharp.

LAK. Well, let us admit for one moment that the omission of certain notes in the scale as a matter of principle is, even if not of great scientific importance, at least unobjectionable in theory.

VIDU. On the lack-eye, lack-ear, lack-leg or lack-lustre theory?

PIA. We'll even grant that there is some sense or scientific meaning in it. Now tell us how many RĀGAS you have of this class,—VARJA?

VIDU. Let us prepare ourselves for another steep and steady Vindya-on-Himalaya escalade.

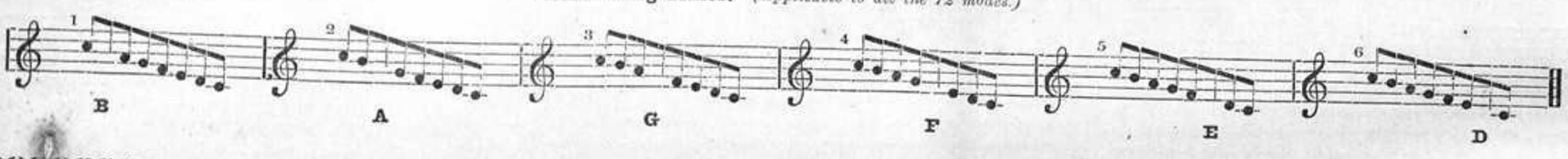
MAD. I already told you that if all the six intermediate notes between the 2 extremes are taken, the Tonic always remaining constant, you will have only one, the SAMPŪRṆA or *Heptatonic* scale, and that this is the only one generally recognised in European Music.

VIDU. Against the 36 Gargantuas and 36 Pantagruels bestriding your narrow Dravidian isthmus! Well, proceed.

MAD. Taking next, the SHĀḌAVA, or *Hexatonic* scales, with 6 notes, you will find that you can have six different scales by omitting in succession each of the 6 intermediate notes between the 2 extremes of the octave, *i.e.*, eliminating first D, then E, then F, then G, then A, and then B as shown in the subjoined table, where the names of the omitted notes alone are inserted below the stave.

Ascending scales. *(Applicable to all the 72 modes.)*

Descending scales. *(Applicable to all the 72 modes.)*



IN. By jove, what a revelation this is! what a truly beatific vision! Look here, now, I won't let you proceed until you tell me all you know about each and every one of them!

AD. But that must be reserved for the body of our researches, where we shall discuss the merits of each RĀGA, side by side with the standard compositions in each.

AN. Oh! let me know at least their names and see their faces, one and all of them, for mercy's sake!

AD. At the end of this Prelude, you will find the names of all the RĀGAS in which these progressions occur, duly classified and tabulated for convenience of reference.

LAK. Skittles! Why not omit your C and create a few more scales?

VIDU. *Sans* heads, *sans* tails,—*sans* fins, *sans* scales; Nor whales, nor nor awhales,—nor males nor females.

VAIN. Oh! for goodness sake! pierce me not in my vital parts! Scales with the dominant (G) VARJA, are themselves a nuisance to our VĪNA, in which the 3 side strings keep sounding the $\bar{c}$, $\bar{g}$, $\bar{\bar{c}}$ at every strong beat in a measure, and to render our theory consistent with our practice, we have to unstring the central wire which sounds the $\bar{g}$; but take the $\bar{c}$ and $\bar{\bar{c}}$ away, and take our life away!

VIDU. Oh, in that case, you say, it would not be a lack-lustre, lack-eye, lack-ear, lack-leg or lack limb scale, but a lack-life scale!

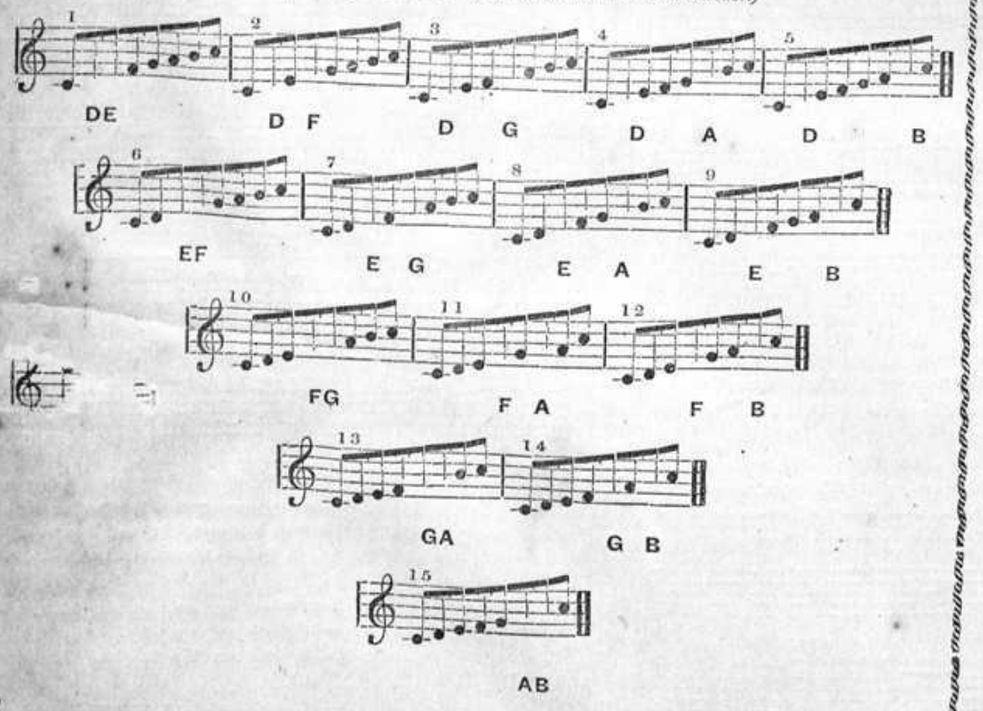
PIA. Let us proceed. We have done with the SHĀḌAVA class, or *Hexatonic* scales. They are an interesting group certainly. Let us see what the rest are like.

MAD. We'll now take the next class AUḌAVA or *Pentatonic*—with only 5 notes. Here the number of scales grows beautifully less, you will see, as you take away every two notes in succession, thus:

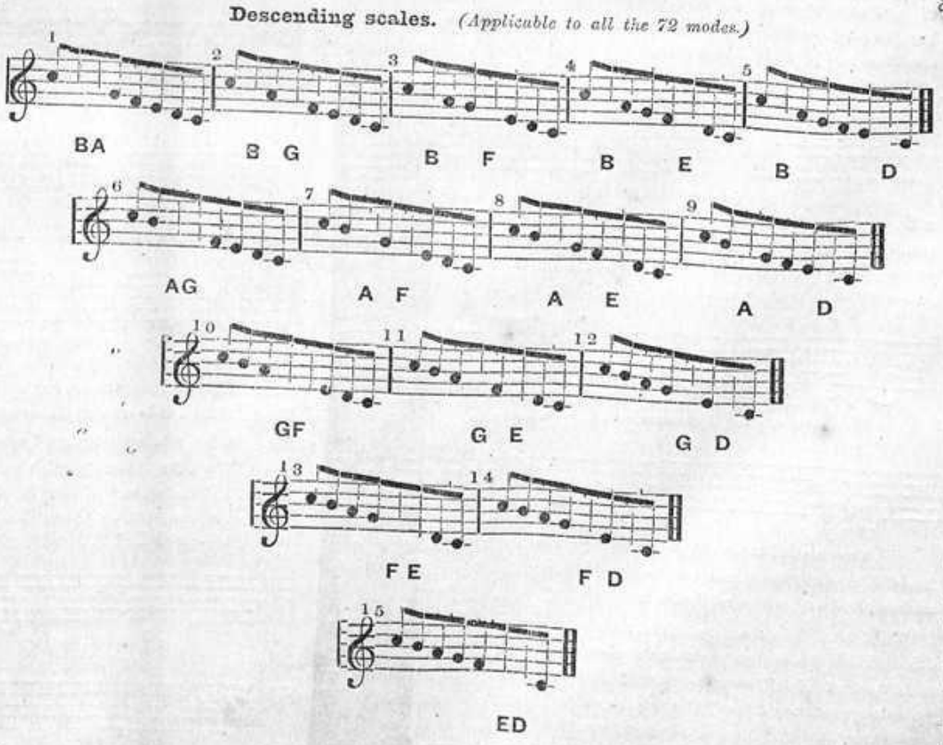
Begin with D; you have 5 scales, *i.e.*, omitting D, E; D, F; D, G; D, A; D, B;
" E; " 4 " " E, F; E, G; E, A; E, B;
" F; " 3 " " F, G; F, A; F, B;
" G; " 2 " " G, A; G, B;
" A; " 1 " " A, B;

That is to say, you have 15 scales in all—which are written down below on the same principle as before.

Ascending scales. *(Applicable to all the 72 modes.)*

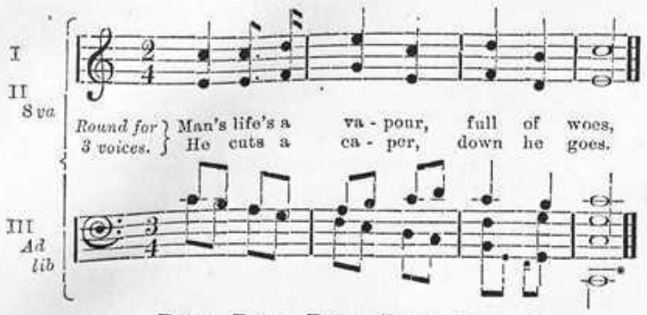


Descending scales. *(Applicable to all the 72 modes.)*



GAN. Good heavens! What a glorious panoramic view this is! and yet alas, how very few of these charming scales have passed into common usage? Would to Heaven I had the age of Mathusala to gaze and gaze on all these with becoming veneration; I'd forget all the woes of my chequered life and live in everlasting bliss!

VIDU. Look here now, don't play these fantastic tricks before high Heaven as makes *us* angels weep! You've already forgotten your woes, and soaring like the vapour from the top of a taper, you're cutting a caper, screeching like a scraper, ... do you know what follows? (*Sings.*) *Down, Down, Down, Down,* he goes.



Down, Down, Down, Down, Down, he goes.

VAIN. Note particularly the immense scope for variety produced by the ascending and the descending scales, and the multitude of combinations rendered possible by mixing them together, for herein lies the chief beauty of our RĀGAS as a system!

PIA. But surely the descending scales are identical with the ascending, if you take them in inverse order.

MAD. Of course they are; but the difference lies precisely in the inversion of the order. You may ignore it; but we can't.

GAN. Why? the "Down he goes" in the Round just sung by VIDU shows very well, what virtue there is in the descending as distinguished from the ascending scale. In the one case, you could say, *Sic itur ad Astra*; in the other, *Sic itur in Orcum.*

VIDU. Wherein I wish you were all buried,—**down, down,** at the very bottom;—for there, I take it, lies your **GREAT *C,**—the foundation of all this bottomless Sea!

VIOL. But what Music can you make with two of the seven notes wholly omitted, and this with all sorts of sharps and flats?

VAIN. Take our delicious ĀBHŌGI (popularly classed under mode No. 22,) in which your indispensable Dominant and Leading note are both omitted and examine the 2 beautiful melodies of *Tyagayya* in this RAGA, the second of which opens literally with the prescribed AVARŌHAṆA of the MŪRCHANA.

GAN. Or take our BHŪPĀLA in Mode No. 8 with 4 flats, but with the 4th and 7th omitted, the exact counterpart of your European Pentatonic major scale (our MŌHANA in No. 28). It is one of our sweetest awakeners for early morning worship.

PIA. Well, whether musical or not, the system is certainly complete, comprehensive and thoroughly consistent with the requirements of Science, and justifies the remarks of Sir William Jones, "The Hindu system of Music has, I believe, been formed on TRUER principles than our own."

VIDU. A judgment, eh! a judgment and from one, who is by far the most learned and in every respect the greatest of Judges, that ever sat in any country on the highest Bench of the Supreme Court of Judicature!

MAD. But wait a bit; you have yet seen only the possible number of **VARJA RAGAS,** taking each class of scales by itself, *i.e.*,

Heptatonic scale	1	ascending and	1	descending
Hexatonic scales	6	„ „	6	„
Pentatonic scales	15	„ „	15	„
Total...	22	„ „	22	„

LAK. Why, surely that's enough for a whole generation to digest!

MAD. But to be exhaustive and perfect and to give due prominence to the distinction between *up* and *down* just referred to, you must combine each of the 22 ascending with the 22 descending scales, as shown in the following table, making a total of 484 for each mode, which expressed by a technical mathematical formula would stand thus;

$$({}^{6}c_{6}+{}^{6}c_{5}+{}^{6}c_{4})^{2}=(22)^{2}=484.$$

Number of notes in the Ascending scale, or ARŌHANA.	Number of notes in the Descending scale or AVARŌHANA. (a) SAMPŪRṆA *Heptatonic* **7 notes.**	(b) SHĀḌAVA *Hexatonic* **6 notes.**	(c) AUḌAVA *Pentatonic* **5 notes.**	Total number of scales possible in each mode
(a) SAMPŪRṆA *Heptatonic* **7 notes.**	1	6	15	22
(b) SHĀḌAVA *Hexatonic* **6 notes.**	6	36	90	132
(c) AUḌAVA *Pentatonic* **5 notes.**	15	90	225	330
TOTAL...	22	132	330	484

GAN. Alas, alas, alas, life is too short, too short, Good Heavens, too short for us to enjoy one millionth part of the rich blessings Thou hast given to man, and yet *non est qui cogitet.*

VIDU. Alas, alas! alas! Good Heavens! What idiots it is possible for Thee to create! I must cry with Cordelia, that my love and gratitude to Thee for giving us these rich blessings is *nothing,* NOTHING NOTHING!—increasing in nothingness by geometrical progression.

LAK. That's what *I* have been saying all along! Ignorance is bliss. Now, I must simply go back to school or return to the age of fifteen, if I am to understand all this, but proceed, assuming I do.

VIDU. Unlike *Monsieur Jourdain* and his lack-lustre-Latin, he'll take it all as lucid as *lucus a non lucendo* or *ex luce lucellum*!

VAIN. Note however that 484 is the number of RĀGAS, possible in each mode; for the 72 modes, you get 72×484=34,848 RĀGAS in all; and this, mind you, of the VARJA class alone.

VIDU. I mentioned the multiplication of mice as their model for the manufacture of their modes; what shall I liken this to; the luxuriation of lice in the lairs of their loafers, or the vivification of vice in the wombs of their wenches? "Legions," "Locusts" all lack in the balance.

MAD. I must note however a correction in the above calculation, which is the one usually given in indigenous treatises: for, as we recognise 3 varieties in each of the 4 notes D, E, A, B and 2 varieties in F, the scales where these notes are omitted ought to be identical in several of the modes and a large reduction should be made: expressed by a brief algebraical formula, the number to be reduced is:—

This would leave 34,848— or scales in all

GAN. That is to say, taking into account only VARJA scales of the SHĀḌAVA and AUḌAVA classes combined with one another and the SAMPŪRṆA class. But this is not all!

LAK. What other unseen shoals or quicksands have you in store for us?

MAD. I pass over for the present the scales with only 4 notes (SARVĀNTA) and less, as they are not recognised as scales proper.

VAIN. As a matter of fact, there are only a few RĀGAS which consist of 4 notes, and this only in one direction, *i.e.*, either in ascending or in descending, and when combined with more complete scales, in the opposite direction.

—(o)—

VAKRA RAGAS.

MAD. But I have yet to deal with the VAKRA class, *i. e.*, scales which do not proceed regularly with the notes in consecutive order as in the foregoing instances, but form an *oblique* or zigzag progression, producing specially charming effects, not possible in the other classes.

PIA. What special charm can there be in an admittedly *oblique* or *zigzag* scale? In the ancient *Plagal* modes, the only difference was that three notes were bodily removed from the top and placed at the bottom of the scale, so that the melodies ranged from G to g instead of from C to c. This was a question of mere compass or range and has rightly been ignored in modern Music.

VAIN. Oh! no, our VAKRA scales proceed upon quite a different principle,—far more exalted, far more scientific, far more interesting.

VIOL. Shut up there now! to the point.

MAD. The progression of notes in a VAKRA scale is regulated mainly by the exceptionally pleasing effects which their particular succession in a particular order has by experience been found to produce upon discerning ears, varied as it is for each mode.

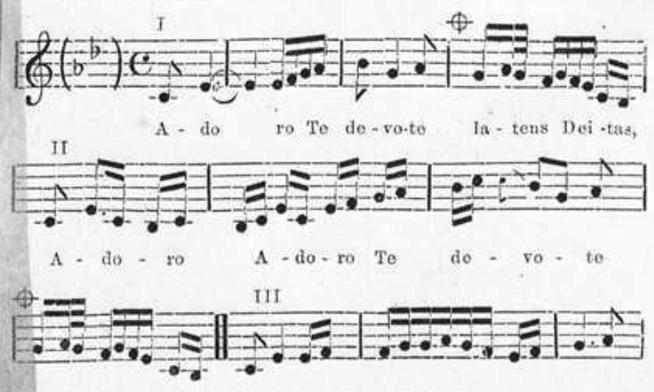
LAK. It's all Greek; speak in English or give examples.

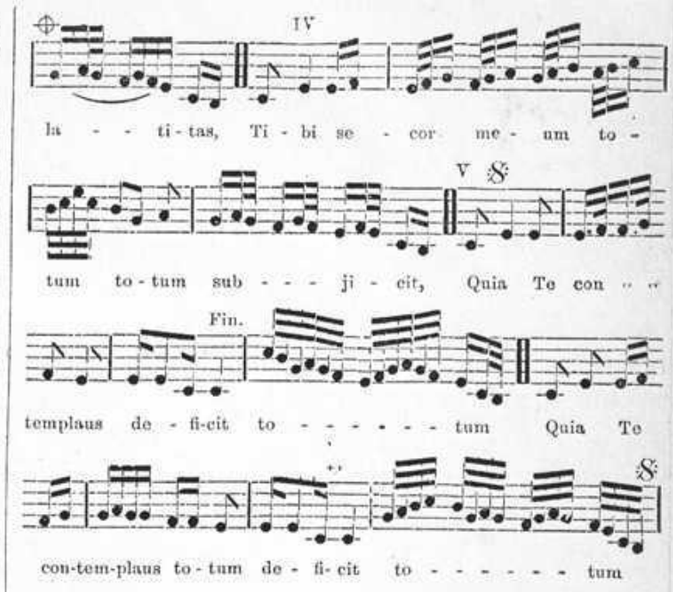
MAD. I must refer you to the Music itself, as no amount of explanation can throw as much light on the matter as a little study of the ascending and descending scales prescribed for these RĀGAS and the artistic manner in which they are applied in practice to the actual compositions themselves by the masters of the style.

GAN. Give them then the ARŌHAṆA and AVARŌHAṆA of a few of the most popular of our VAKRA scales, just to show what they are like. I mean the prescribed formulæ called MŪRCHANAS.

MAD. Very well then, let us begin with Mode No. 15, the most popular of all; for my part, I particularly like the SINDHURĀMAKRIYA

in which the D flat is entirely VARJA and the descending scale takes a peculiar shape, VAKRA which is well brought out by the frequent repetitions at ⊕ in the sub-joined melody:—




IV
la - - ti-tas, Ti - bi se - cor me - um to -
V
tum to - tum sub - - - ji - cit, Quia Te con
Fin.
templaus de - fi-cit to - - - - - - tum Quia Te
con-tem-plaus to - tum de - fi- cit to - - - - - - tum

VAIN. Note particularly the rapid flight at the end of the last two variations in exact conformity with the AVARŌHANA.

MAD. I shall now give a few instances of the MŪRCHANAS usually quoted for some of our VAKRA scales according to the popular versions. Venkatamakhi's formulæ will be given in the body of the work

GAUḶI PANTU. MODE No. 15.

KANNAḌA BANGAḶA. MODE No. 29.

BINDUMĀLINI. MODE No. 16.

MĀḶAVAŚRI. MODE No. 22.

KANNAḌA. MODE No. 29.

RAGULĪLA. MODE No. 42.

RĪTI GAUḶA. MODE No. 20.

ĀNANDA BHAIRAVI. MODE No. 20.

MAD. If you closely analyse that magnificent Gregorian melody, *Dies Iræ*, you'll be astonished to find how closely the progression of n[illegible]es adheres to the MŪRCHANA of the last mentioned RAGA, ĀNANDA-BHAIRAVI.

VIOL. Yes: It is well worth analysing the best medieval ecclesias[illegible] melodies, side by side with your system of Derivati[illegible] a[illegible]

Fin.

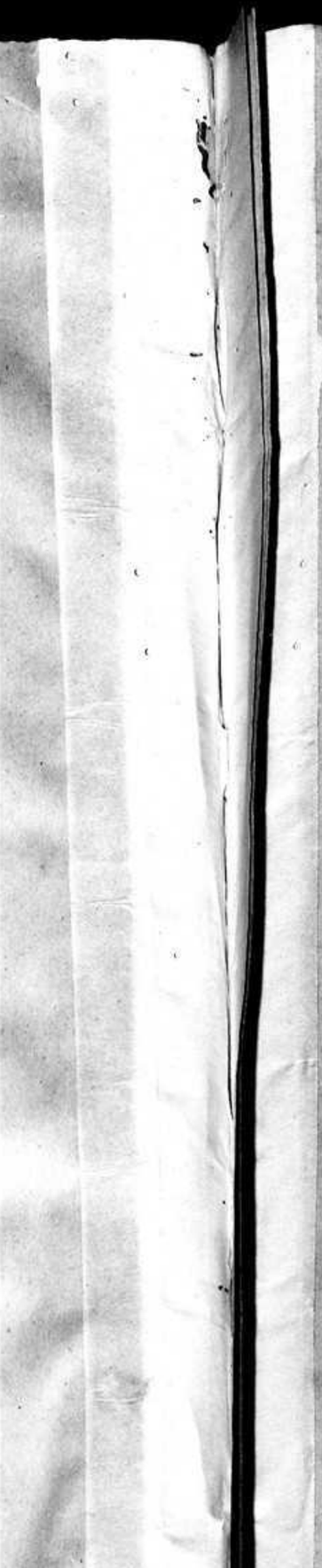
GAN. We'll do that by and by.

MAD. I must however mention that several of the progressions above indicated are not quite accurate or in accordance with the RĀGA-PRAKARAṆA of Venkatamakhi. It shall be our endeavour to set these right, when we come to the Analysis of each RĀGA, by comparing the melodies of all our standard composers.

PIA. Now then for the total number of your VAKRA RĀGAS.

VIDU. You may as soon count the stars in the firmament, the sands on the seashore, or the drops of water in the Ocean, as seek to know the actual number of their RĀGAS!

MAD. I told you that you get the net number — assuming that the 7 notes are taken in serial order, without diverging from their regular course. If you change the natural order of the notes and place them in diverse positions, as a matter of principle, *e.g.*,



OPINIONS OF THE PRESS.

Extract from the MADRAS MAIL
of the 29th March 1893.

ORIENTAL MUSIC.

Mr. A. M. Chinnasawmy Moodeliar, Master of Arts of the Madras University, has, with the expenditure of much time and money, succeeded in reducing the chaotic state into which Hindu Music had fallen, from the want of a system of notation, into something like a state of order, and he has managed to extricate the "priceless treasures and the spice-fraught balms of Oriental Music" from the "darkness of secrecy and from the labyrinths of intricacy" by which they are encumbered. To do this he has availed himself of the European system of notation with all its symbols, and by dint of the greatest patience and perseverance he has produced a valuable Magazine of Music which is to be published monthly, and printed, be it noted, by Natives at the "Ave Maria" Press, Poodoopet, with type and plant specially provided for the purpose. We have taken advantage of Herr Friedenthal's presence in Madras to submit Mr. A. M. Chinnaswamy's work to him for his opinion, which we have much pleasure in reproducing below. It should be observed that during his *tour de l'Orient* Herr Friedenthal has made a special study of the subject on which he writes and also made an extensive and valuable collection of Oriental instruments. The following is Herr Friedenthal's note :—

"I am most thankful to you for sending me the Periodical "Oriental Music" the work of a most meritorious man A. M. Chinnaswami Moodeliyar. I am sorry that I could not make the acquaintance personally of the excellent author although I made great efforts. It seems also that by the Madras public in general it is not well-known that such a work has been published quite recently in the City. The merit of this work cannot be esteemed enough and I shall prove it by the following reasons. All works existing in Europe about Indian Music are mere theories, and most of the writers have never heard a sound of it. Thus Indian music must be described by them as cold and without enthusiasm, and it will therefore never cause enthusiasm in the scholar or reader but a mere theoretical interest. Indian music described by Native authors lacks again in other ways. It is surrounded by the whole mysticism of their country and is in consequence almost incomprehensible for Europeans or say for people with their brains cultivated in our fashion. Even the highly valuable works of Sir Mohun S. Tagore make only an exception in certain cases and can only be studied and comprehended with great mental effort. Now the work of Chinnaswamy makes the first great exception and will, when known in Europe, cause quite a sensation in musical circles. The author is evidently not only thoroughly versed in his native music, but has a perfect knowledge of European music as well and has taken the trouble which cannot be too highly appreciated, to "translate" his music into our own, and every body will find it easy to play or sing Hindu Music after Chinnaswamy's notation precisely like the original on the Hindu instruments in regard to "*tempo*, measure, expression, accentuation, *nuances*," etc. His explanation in the text are also of the greatest value, at least in most cases; he endeavours to develop thoughts in a form we are used to and so his explanations will easily be understood. In a word—through Chinnaswamy's work Hindu music will soon lose all the mysticism in which it has been enveloped until now and will open our ears to a new world of hearty and deep sentiment. If I would make my review complete, it is only left for me to mention certain defects * of this periodical. The just mentioned explanations in the text are *not always* very clear; now and then the Hindu mysticism is prevailing and in vain do we try to unveil its meaning. Therefore I dare to advise the author to revise his work together with a European musician and scholar. There are also very many misprints, and, it is known, when a misprint is not immediately recognised as such, it often causes great confusion. When these defects are amended I would recommend to subscribe to Chinnaswamy's work not only profound scholars, but also amateurs of music, and I am sure that its easy study will delight them and that they will make themselves meritorious when returning to Europe and rendering their knowledge to their friends with the enthusiasm of persons who have heard Indian music in India and studied it theoretically and practically."

* This was written before the Introduction was published.

Extract from the THEOSOPHIST
of February 1893.

ORIENTAL MUSIC IN EUROPEAN NOTATION. *

It is not generally known, either in India or Europe, how far India's music could be utilised to suit the requirements of Western taste.

This is owing to the fact that hitherto there has been but little effort made to render oriental music in European notation or stave as it is called.

Although in the North much has been done to commend the theory, on which the different systems of Native music are based, to the appreciation of Western masters, *e.g.*, by Sir W. Jones, the father of the Asiatic Society of Calcutta and renowned Sanscrit scholar, but the credit of rendering Eastern music into European notation has been reserved for Raja Sourendra Mohan Tagore.

In the Southern Presidency, the prevailing system of music has been historically credited with having caused the musical renaissance in upper Hindustan, previous to which the indigenous music had suffered a temporary decadence, owing to the political convulsions caused by constant invasions from the North.

Despite this historical engrafting on the music of Northern Hindustan of the old stem of Dravidian music, a fact vouched for by able historians, still in many respects the Northern music is as different from the music of the South, as either of them is from that of the West.

But for all practical purposes, the music of the South has hitherto had no votaries to put forth its claims before the musical world of the West.

The almost insurmountable barriers of the opposing difficulties have at last been overcome by the unaided efforts and indefatigable energy of a single individual, in the person of Mr. Chinnaswami Mudaliar, M.A.

The enlightened scientific musical public is now afforded a much needed opportunity to make a beginning in the study of the Dravidian School of Hindu Music.

A monthly journal entitled "Oriental music in European notation" is placed within the easy reach of the public under the able guidance of the gifted author just named, and will be found as attractive in its "get up" as in the matter it contains.

It now remains to be seen how the practical execution of the Native musical pieces as annotated in the journal would affect an unprejudiced ear.

It is presumed that a few musical entertainments will shortly be given from pieces chosen out of the new journal in order to appeal to the public discernment as to the success of the undertaking.

At this experimental stage, if the performance were to fall short of the public expectation, yet we hope it will not fail to serve at any rate as an incentive to bring about the desirable object of leading people to listen to the Dravidian melodies as set to the scientific harmony of the West. Music has exerted a great influence over the countries and nations of the world and there is something distinctly national and characteristic in the cadence and harmony in vogue in different countries. No country should allow its music to die out.

It was for want of systematic effort that it has not been possible to perpetuate the melodious arrangement of tunes of pe[illegible] of genuine style, who, in the course of nature, are fast fadi[illegible] Europeans have by their researches into literature, history and antiquities of India brought to light rich treasures of oriental thought and speculations, and in like manner Hindu music with its subtle yet scientific modulations, notes and harmony has an equal claim on the attention and respect of the European mind.

* By A. M. Chinnaswamy Mudaliar, M.A., Pudupet, Madras.

There may be found in India numerous persons supremely eminent both in the theory and practice of Hindu Music who can never conceive the idea how musical sounds and times could be exactly expressed on paper with pen and ink.

The system of notation as given in Sanscrit is unsuited and hardly ever practised; it is therefore desirable that the European system of notation (with additional symbols where necessary) which is universal, should be adopt throughout the country.

We wish every success to Mr. Chinnaswami in his valuable undertaking.

Extract from the CATHOLIC WATCHMAN

of December 1892.

"ORIENTAL MUSIC."

We have much pleasure in acknowledging, with many thanks, the first issue of a monthly periodical entirely devoted to the preservation and publication of Oriental Music. This number contains a large variety of indigenous popular songs set to European notation. This is a step in the right direction and a decided advance in the Oriental fine art. The words are given in English, Telugu and Tamil characters, thus placing this valuable production before all lovers of music. The talented author, A. M. Chinnasawmi Mudaliyar, M.A., has bestowed much care and labor to make the periodical attractive, and he no doubt deserves the thanks of all interested in the preservation of Indian songs, popular reels, jigs and ballads, etc., which otherwise would remain unknown. Price Rs 3 or one anna a page.

Extract from the CATHOLIC UNION

of December 1892.

ORIENTAL MUSIC:—It is with much pleasure we have to acknowledge receipt of the first copy of the above periodical published in Madras, in the "AVE MARIA PRESS," by Mr. Chinnaswami Moodlier, M.A. The periodical contains many indigenous songs set to European notation. Mr. Chinnaswmi Moodlier, who appears to have bestowed much labour and attention as will be evident from the get up and neatness of the periodical, deserves to be congratulated on the venture which is calculated to give a decided impetus to Oriental Music. We wish the author every success, and hope that those who love Oriental music will give the promoter sufficient encouragement which he eminently deserves.

Extract from the PEOPLE FRIEND

of April 1893.

Few were aware that Madras rejoiced in the existence of a noted musician of whom the great German Musician, now among us, speaks in the warmest terms of praise. Mr. A. M. Chinnaswamy Moodelliar, M. A., of the local University, it is related, is publishing a monthly magazine of music, being printed by Natives. His industry and genius will open the charms and tender harmonies of Hindu music to the European ear which was hitherto incapable of appreciation and regarded Oriental notes as dissonant. The great German musician praises the author as a "most meritorious man." He recommends the periodical to the Madras public. This should have the desired result as the critic remarks that all "works in Europe about Indian music are mere theories" as authors "never heard a sound of it." He thinks the work of Mr. Chinnaswamy when known in Europe will "cause quite a sensation in musical circles." After this it will be folly to persist in saying that Hindu music was neither fit for gods nor men.

Extracts from Letters.

I have to thank you for the copy of Oriental music, first issue, the perusal of which has given me unmixed pleasure, * * * * * the way in which the number has been prepared seems admirable. * * * * Kindly enrol my name as a subscriber for your monthly periodical.

(Signed) H. B. GRIGG.

Unusual pressure of work alone prevented me from acknowledging up to this day your kind present of the First Issue of your work on Oriental music. It is by all means a great undertaking, attended, I may suppose, with such difficulties as might discourage any other but Mr. Chinnasami's talent and perseverance. I hope the obstacles will be overcome one by one as they present themselves and that one day not very distant, I shall have to congratulate you for the happy termination of your artistical monument, *ære perennius*. I went through your first volume with great interest and for the first time in my life I got an insight into the peculiarities of Indian music. It was a revelation. Now I see plainly enough whence comes the special intonation of your musical sentences which sounds so strange to a European ear which hears them for the first time. In fact, your modes have some analogy to the Roman or Grecian modes and I suppose that if an old fellow of the time of Homer could be called back to life and make a tour in India, he might recognise in these Oriental tunes some echo of what be once heard on the Lydian flute, the Barbitos or the Tortoise shell. It seems to me, however, that the Indian modes are by far more numerous than the Grecian which were only seven.

When the European composers have exhausted all the resources which their two modes present and those of modulation, your work may suggest to them new springs where to draw from. It is what Reinach says somewhere in his Philology "Musicians will soon be compelled to take up the old modes when our tonality, which is so limited, has yielded whatever it may yield, and the day does not seem to be very far off."

Now I have bestowed compliments, which are genuine and well deserved, I may be allowed to bite, only just a little: Yes, ...when one does nice things, such as no other ever did, one must print the nice things on nice paper; or else there is no match: but you give a paper * that cannot stand on the rack of the harmonium; again, why is there no margin † worth mentioning, on which the eye can rest? And why in the world should you forget the serial ‡ numbers, to deceive us poor people? And why don't you give a translation § of the text, as though we could make out your Sanscrit or Telugu or High Tamil. Do you think we know all these languages? however, the text often assists in bringing out the meaning of the musical sentence.

This is the last of the venomous things I had to tell you and see how my steel pen writes them badly. Barring these trifles, the whole execution is well: your title page very good, the print clear and neat.

As to the substance of the work it is all that can be desired, since it is easily understood.

(Signed) D. HONORE, S.J.

I had the pleasure of seeing the prospectus of your Oriental music. I am very much pleased you have undertaken such a task. Native music is unfortunately and gradually losing ground and your attempt to revive it and to produce a taste for it among Europeans who treat it as monotonous is indeed praiseworthy. If you accomplish all that you promise in the prospectus it would place the native musical world under deep obligation. Please send me a copy of your first issue by V. P. P. and if I like it I should be very happy to become a subscriber.

(Signed) C. RAJA RAJA VARMA.

---

* *Bad paper.*—This is a general complaint; but a stout spring portfolio with a thin rubber strap for holding down the paper will be supplied to such as desire it, in order to preserve the issues as they come in, until the whole can be bound together in one volume later on.

† *Small margin.*—The anxiety of the publishers is to supply the public with the maximum amount of music within the minimum amount of space and cost.

‡ *Serial numbers and pages.*—These can only be given after the work has progressed beyond a certain stage, the object being to bring all the melodies in the same RĀGA as far as possible together.

§ *Translation of the text.*—This will be given in due course in the shape of addenda; at present it has been considered necessary to confine attention to the music itself.

Extracts from Letters.

I RETURN with many thanks the proofs and specimens you so kindly sent me on Saturday. I beg that you will omit my name, for, though I should feel proud to see it in such an admirable work, I have been unable to render you any material assistance. I have found it difficult* to understand the system of scales and above all of rhythm, but I think I have a fair idea of both now. When you say 5+2+5+2=14, does this mean that there must be 14 semiquavers, or may there be their equivalent† made up in any way as in our notation? The arbitrary‡ manner, too, in which flats and sharps are introduced leads me to think that all the numerous scales? with their variations must be committed to memory. You have made this possible by committing them to paper, and believe me when I say that I look on your self-imposed labours with the greatest admiration.

"THE MADRAS MAIL," *June 6th 1893.* (Sd.) W. D. ST. LEGER.

Replies.

* Full explanations will be found in the Introduction and Instruction book, which are furnished with the first issue.

† Yes, the figures merely indicate the actual number of **units or measure-notes** in each bar and period; their equivalents may be substituted at will.

‡ They are not at all *arbitrary*, but rather over-methodical and systematic: *vide* Addenda on page 17 of the Introduction. Those which might seem most anomalous and eccentric to European eyes were purposely selected and inserted on the outer cover to attract attention; but a glance at the tables of Mēḷakartas in the Introduction and the Instruction book, will show how logically and scientifically the modes are arranged, and how complete and perfect the scheme is as a whole.

Extract from the EASTERN GUARDIAN reprinted in the MADRAS MAIL of 3rd August 1892.

THERE is also another element in the development of music in this country which, promises to widen the field to create an increased demand for teachers of Music in India. An enterprising Native, with the ability and means for carrying out his work, has established a Music Printing Press, with the object of publishing a Monthly Magazine of Hindu music reduced to European notation. The project is the first of its kind, and is like the invention of printing in the history of Eastern Music. At present the Hindu has first to hear a tune, and be taught like a parrot before he makes it his own. By the help of the European notation, he will be able to sing hundreds of his national airs without ever having heard them before. The prospect is delighting to the Hindu, and the project of the enterprising native will, no doubt, be crowned with success, and incidently open up a wider range of employment for the Eurasian in the musical profession. While gazing on the prospect before him in the direction indicated, the Eurasian must not be unreasonable in his expectation, but remember that we are on the eve of a development, and that all progress to be sure must necessarily be slow.

Extracts from Letters.

I am very sorry to learn that Mrs. Chinnasawmy is still in a bad state of health, and that the gigantic business you have undertaken has been another source of considerable anxiety to you. I wish I were a MAHARAJA to get you over the latter difficulty. Being only what I am, I can only sympathise with you.

(Signed) R. V. SRINIVASA AIYAR.

Extracts from Letters.

Mr. Chinnasawmi's endeavours are beyond all praise and are of a worthy, unique, and costly character, for which no other man in all Southern India is fitted, and his attempts are such that, for the **first time** in the history of our Hindu Music, our great authors will be preserved and revived (else it has been and is doomed to extinction, and foreign nations have no means to carry an idea of our music into their countries, but on the other hand they mock us). The true *revival of our national music* is now, and I am afraid it will end with, Mr. Chinnasawmi. No other man could or would make up his mind and devote his time, energies, money and his heart than he.

He has only been able to get 50 subscribers, most of whom are *Europeans* and it is European Gentlemen like the Resident of Travancore and Revd. Lawrence that are encouraging him. So far you see a National Native Cause has not received support from Natives themselves. This leads me to the reflection how far other causes than native and launched by an European, natives are willing to extend their support, and for a native enterpriser, what apathy is displayed !!!

Dr. Sourindra Mohun Tagore did so much in the Bengal side, and here is a Gentleman in Southern India, who has risen up once in this century like a very "avatar" to immortalise all our masters, who, but for this gentleman, were slowly gliding away into obscurity like many masters before them, whose very memories are not preserved us for want of a written record. Is there a single song now of ancient date (remember we have had Music for centuries) to remind us of many Mozarts and Mendelssohns like Europeans? To India's disgrace, I say "No." Even Tyagiah of recent date is mutilated and murdered according to the whim of each songster, and in course of time, even this relic will fade away. Can any thing else but Mr. Chinnasami Mudaliar's attempt and method preserve our national art? I say a sorrowful "No."

Monies are freely given for *a song*, and what does the *preservation of a song* for ever and a pride to us, and to other Nations, deserve, you think? I wish I had time to show you practically, what a gigantic, difficult, and unique work Mr. Chinnasami Mudaliar has undertaken, and how much sympathy and help he needs to give him the heart and courage to go through his long programme. But I am sure I have said enough.

What can I, or any other individual do? I have subscribed for 6 copies instead of *one*; and I can induce a few of my friends, most of whom are strangers to music in the present shape, and are just fit to go to a party and listen to a few songs with an appreciative or showy, nod? No further has our society cultivated Music, neither as a science nor an art. Here lies the difference between our society and the Europeans. And Europeans are besides so ready unselfishly to encourage "fine arts." Now Maha Vaidyanatha Ayyar is dead and gone; and they are talking of perpetuating his memory. Think, could there be a better opportunity for doing so than placing all his work at Mr. Chinnasami Mudaliar's disposal? This way, 1000 years hence or as long as the world lives, Maha Vaidy's name will be on the lips of amateurs and professionals. I am writing to Mr. Chinnasami Mudaliar to put this idea into the heads of Vaidy's admirers.

"Let me congratulate you in that your name is sure to be immortalised in the novel endeavour you have had the resolution to put into practical effect, where other men have simply shied. You will find critics pronouncing your work imperfect, &c. **Ask them to do it better?** But this need not deter you. While life endures, leave your memory in tangible shape to posterity. So please push on."

"Remember yours is a national, monumental work, and always with perhaps rare exceptions, such work was done by a genius single handed."

(Signed) A. GOVINDA CHARLU,
(*Executive Engineer, Mysore.*)

Extract from the VIVĒKA CHINTĀMAṆI

of May 1893.

*பிராசீன கானம்.

(நமது பார்வைக்கு வந்த புஸ்தகம்.)

இளைப்பாற்றும் விநோதங்களிற் சங்கீதம் மிகவும் மனத்திற்கடுத்தது. இம் மண்ணுலகத்திற்கும் விண்ணுலகத்திற்கும் ஆதாரமாயிருப்பதும், நன்னடக்கைக் குரிய உணர்ச்சியைப்பயிற்சிசெய்யத்தக்கதும், இவ்வுலகத்தை மறந்து மறுஉலகத்தை யெண்ணச்செய்வதும், நம்முடைய நினைவுகளை மனத்தை விட்டுப்பறக்கச் செய்து விண்ணுலகவாசிகளாகிய அழிவின்மையோர்களுடன் கைபிடித்து உலாவச்செய்வதும், இன்னும் பிரியம், அன்பு, நேசம் இவற்றினையெல்லாம் அதிகரிக்கச்செய்யும் கருவியும் இச்சங்கீதமேயாம்.

2. ஆங்கிலத்தில் டிரைடன் (Dryden) என்னுங் கவிஞரியற்றிய அலக்ஸாண்டர்ஸ்வீஸ்ட் (Alexander's Feast) என்னும்பாட்டில் இச்சங்கீதத்தின் சக்தி நன்றாய் விளங்கும். இப்பாட்டில் எந்தெந்த ரசங்கள் பிரதானமோ அந்தந்த ரசங்களுக்குத் தகுந்தபடி அலக்ஸாண்டர் மனது வேறுபடும். வீரரச சமயத்தில் தான் யுத்தம் செய்வதாய்ப் பாவனைசெய்வான். சோகரச சமயத்திற் கண்ணீர்சொரிவான். சிருங்காரரச சமயத்தில் தன் மனைவிஸ்தனங்களில் விழுவான். இப்படி மனத்தை உருக்கச்செய்யும் சங்கீதம் ஆதிகாலமுதல் ஜனங்களுக்குப் பிரியகரமாகவேயிருந்துவருகிறது. ஜூபல் (Jubal)† என்பவன் சங்கத்தை கோஷிக்கச் செய்தபொழுது கேட்டிருந்த ஜனங்கள் தெய்வலோகத்து சப்தமோவென்று நினைத்து அச்சப்தத்தை ஆராதிக்கத் தொடங்கினார்களென்றும், ஸிஸிலியா (Cecilia) என்பவள் தன் வாத்தியத்தை வாசிக்கத் தொடங்கினபோது கேட்டிருந்த தேவதூதனொருவன் மண்ணுலகத்தை விண்ணுலகமென்றெண்ணி யிறங்கினானென்றும், ஆர்பியஸ் (Orpheus)என்பவன் தன் வாத்தியத்தை முழக்கின பொழுது மரமட்டைகளெல்லாம் அச்சுககரமான சப்தத்தைப் பின்பற்றிப் போயினவென்றும், ஐரோப்பிய நாடுகளிலும் அதிக கடூர மனதுள்ள விசுவாமித்திர மஹாருஷியின் நேத்திரத்தைத் திறக்கச்செய்ததும் இவ்வானந்தகரமான சப்தமேஎன்றும், கைலாசகிரியைப் பெயர்த்தபோது சிவபெருமான் பாதத்தால் நசுக்குண்டு அவஸ்தைப்பட்ட ராவணனும் விடுதியடைந்ததற்குக் காரணமும் இக்கானந்தானென்றும் நாதேசங்களிலுங் கூறுவர்.

3. கொஞ்சகாலமாக இச்சங்கீதம் துர்விஷயங்களிற் பிரயோகிக்கப்பட்டுச் சங்கீதத்தின்பேரில் ஒருவிதமான அசூயை ஜனங்களுக்கு ஏற்பட்டு விட்டது. சங்கீதப்பயிற்சியும், துர்நடக்கையும் அநேகமாய்த் தங்கை தமக்கைபோலக் கூடி வாழுகின்றன. இச்சங்கீதத்தையும், துர்நடக்கையையும் வேறுபடுத்தினவரும், சங்கீதத்திற்கு கனத்தையும் மஹத்துவத்தையும் கொடுத்தவரும், நமக்குத்தெரிய சங்கீத சாகரத்தை ஆராய்ந்து பார்த்தவருமாயிருந்த மஹாநுபாவர் ஒருவரே. அவர் பிரமஸ்ரீ **மஹாவைத்தியநாதைய** ரவர்களல்லவோ? ஜனங்களே! நாமெல்லோரும் மஹாவைத்தியநாதைய ரவர்கள் பாதையிற்செல்வோமாக! சங்கீதத்திற்கு இப்பொழுது இருக்கிற மஹத்துவக்குறைவைப்போக்கி, அதைக் கனப்படுத்தி, சற்பாத்திர விஷயங்களிற் பிரயோகித்து, மேன்மேலும் விருத்திக்குக் கொண்டு வருவோமாக! சங்கீதசாகரத்திற்பிரயாணம் செய்ய வழிதெரியாத ஜனங்களுக்குப் **பிராசீன கானம்** (Oriental Music) என்னும் கப்பலைச்செய்த மகா-ா-ா-ஸ்ரீ **ஏ. எம். சின்னசாமி முதலியார், எம். ஏ.** அவர்களுக்கு வந்தனத்தைச் செலுத்தி அக்கப்பல் மூலமாகப்பிரயாணம் செய்து சங்கீதசாகரத்தை ஆராய்ந்து பார்த்துத், தியாகராஜையர், தீக்ஷிதர், சாமாசாஸ்திரியார், பட்டினம் சுப்பிரமணியையர், **இரட்டைப்பல்லவிச் சக்கரதான ஜரமுக கனநய தேசிகவுருக்கிக் குன்றக்குடிக் கிருஷ்ணையர்** முதலான மஹான்களா லிரைக்கப்பட்ட மணிப்பிரவாளங்களாகிய பாடல்களைப்பொறுக்கிச் சரியானபடி உபயோகப்படுத்துவோமாக! மகா-ா-ா-ஸ்ரீ சின்னசாமிமுதலியாரவர்கள் செய்திருக்கிற ஏற்பாடு மிகவும் மெச்சிக்கொள்ளத்தக்கதேயாம். சத்சங்கீத மின்மையாகிய பஞ்சகாலத்திற் பிராசீனகானம் (Oriental Music) என்னும் விருந்தை அளித்தால் பசியுள்ள ஜனங்கள் விடுவார்களோ? விலாப்புடைக்கத்தின்று களிப்பார்களன்றோ?

4. இனியிதுகிடக்க, ஆதி, ரூபகம், திரிபுடை, ஜம்பைமுதலிய தாளங்களிற் பாடியபாட்டுக்களை ஏற்பாட்டின்றிக் குவிக்காமல், ஆதிதாளத்திலுள்ள பாட்டுக்களை வரிசையாகவும், ரூபகதாளத்திலுள்ள பாட்டுக்களை மற்றொருவரிசையாகவும், அப்படியே அந்தந்த தாளங்களிலுள்ள பாட்டுக்களை அந்தந்தப்படி வரிசையாகப் * பிரசுரித்தாற் படிப்போர்களுக்குத்தாளம் நன்றாய்ப்பிடிபடும். சில கீர்த்தனைகளில் சிட்டாஸ்வரங்கள் திணிக்கப்பட்டிருக்கின்றன. இச்சுவரங்கள் கவிதாவினாற் செய்யப்படாமல் அவருக்குப்பின் வாழ்ந்தயாரோ ஒருவரினாற் செய்யப்பட்டுளவென்று சொல்லிக்கொள்வதுண்டு. அப்படிச் சொல்வதை பலபேர்கள் பலதினுசாய்ப்பாடுகிற விஷயமொன்றே நிசப்படுத்தும். உதாரணமாக "மரியாதகாதுரா" என்னும் கீர்த்தனையில் "பமபகாம" என்னும் ஸ்வரமுளது. இச்சுவரத்திற்கும், சிலபேர்கள் பாடுவதற்கும் பேதமிருக்கிறபடியாலிது கவிதாவினாற் செய்யப்பட்டதன்றென்று நிதானிக்க இடமுண்டு. பிராசீனகானம் (Oriental Music) என்னும் புஸ்தகத்திலிருக்கும் ஸ்வரம் பின்வருவதாகும்:—

பமபகாம-ரிகமகாரிஸநிஸத - நீஸாநீபாதநிஸ - நிஸரி-நிஸரிகம-பதநிஸாரிஸகரி-மகரிஸநி-தநி-ஸரிஸாநிதபா-மகரிஸா-ரிகம. **வேறுவிதம்** :—பமபகாம - ரிகமகாரிஸநிதநிஸ - ஸரிகஸநிஸரிகஸா - ரிகம-பதநிஸ -ரிகமகாமகரிஸநிதநிஸ-பபாமகரி-ஸநிஸ-ரீகம.

ஸ்வரவிஷயத்தில் அவரவர்கள் மனோதர்மத்தின் வண்ணம் பாடுவார்கள். தியாகராஜையர் போட்ட ஸ்வரமானால் அதைமாற்றிப் பாடுவது உசிதமன்று. † வேற்றுமனிதனாற்போடப்பட்டதானால் அதை இப்புஸ்தகத்திற் பதிப்பிப்பது நியாயமன்று. ‡ ஐரோப்பியக்குறிப்புடன் (European Notation) ஸ்வராக்ஷரத்தையும் அந்தந்த ஸ்தானங்களிற் குறித்துவிட்டால் மிகவும் இலேசாகக் கற்றுக்கொள்ளப்படும். § நன்னடக்கை, நற்குணம், நன்றியறிவு, பயபக்தி இத்தன்மையான குணங்களைப்போதிக்கும் சத்கீர்த்தனைகளையே ராகதாளத்துடன் பதிப்பிவிக்கவேண்டியதேயொழிய "மிஞ்சி மிஞ்சி நடைநடக்கும்," "ஏண்டிகுட்டிதங்கமே" என்பனமுதலான ஷோக்பாட்டுகளுக்கு இத்தங்கமான புஸ்தகத்திலிடங்கொடுக்கக்கூடாதென்பது எமதுதுணிவு. ||

5. ஜனங்களுடைய மனத்தைத்தியாகராஜையர் முதலானவர்கள்செய்த கீர்த்தனைகளினது ஆகருஷண சக்தியாலிழுக்கச்செய்த கருவியாகிய பிராசீன கானத்தைப்பற்றி யாவரும் நிரம்ப ஆனந்தமடைதல் வேண்டியதாவசியகம். இனி மற்ற பாகங்களும் (issues) நிர்விக்கினமாய்ப் பிரசுரம் செய்யப்பட்டுக், கொண்டகருத்து நிறைவேறும்படி சர்வஞ்ஞராகிய கடவுளைப் பிரார்திக்கின்றோம்.

ம. சு. இராமசுவாமி ஐயர்.

Replies.

* **தாள** பேதங்கள் விசேஷமானாலும், **மேளம், இராகம்,** கவிதாவின் செய்யுள் தேதிகள் முதலிய வரிசைக்கிரமங்களையும் அநுசரிக்கவேண்டுமே. **தியாகராஜையர்** கிருதிகள் யெல்லாவற்றையும் முடிவில் மேளகர்த்தா கிரமப்படி ஒன்றாக சேர்த்து கட்டிகொள்ளும்படியான விதமாய் அச்சிடப்படும். பக்கம், நெம்பர் முதலியது பின்னால் ஏற்படும். மற்றவர் பாடல்கள் பலவாறாக சமயயுக்தப்படி பிரசுரிக்கப்படும். தாளவிபரங்கள் அலங்காரவரிசைகளினாலும், லட்சணகீதம், சுரஜதி, வர்ணம், முதலிய சுளுவான பாடல்களாலும் யாவர்க்கும் விசிதமாகும்.

† தியாகய்யர் கிருதிகளையே பலபேர் பலவாறாகப் பாடுகிறார்கள்; பற்பல சங்கதிகளையுஞ் சேர்த்துக்கொள்ளுகிறார்கள். பல சிஷியாக்களுக்குப் பல விதமாய் பாடம்சொல்லியிருப்பதாயும் தெரியவருகிறது. எதை ஒப்பி எதை தள்ளினாலும் சிலருக்கு திருப்திபடாது. ஆகையால் சாஸ்திர கிரமப்படி நன்றாய் இருப்பதையெல்லாம் அச்சிட்டு, இன்னின்னது சந்தேகத்துக்கிடமாயிருக்கிறதென்றும், இன்னின்னது வேறுமனிதரால் செய்யப்பட்டதாய் தெரிகிறதென்றும் அந்தந்த இடத்தில் சொல்லப்படும்.

‡ அனேக கிருதிகளுக்கு கவிதாவினாற் சிட்டா சுரங்கள் அமைக்கப்படவேயில்லை. தியாகராஜையருடைய சிஷியாக்களில் சிலர் அவருடைய அனுமதியுடன் பலவிதமாய் சுரம் பாடியிருக்கிறார்கள். இவைகளை முழுதும் விட்டுவிடுவது சரியன்று. ஆனால் இன்னாரால் செய்யப்பட்டதென்று சந்தேகமின்றித் தெரியும் போது அவர் பெயரும் கூடவே அச்சிட்டால் போதுமானதாயிருக்கும்.

§ சுரஸ்தான குறியீட்டின் விபரங்கள் முழுமையும் தனிப்புத்தகத்தில் வெளியாக்கியிருக்கிறது. இதைக்கொண்டு சகலரும் சீக்கிரத்தில் (notation) உடைய சூட்சங்களைக்கண்டுபிடித்து கொள்ளவேண்டும். சுராட்சரங்களை அந்தந்த ஸ்தானங்களில் குறித்துக்கொண்டேவருவது அரிச்சுவடி சொல்வதுபோலிருக்கும். இது இப்பேர்க்கொத்த வேலையில் அசாத்தியமன்னியில், தாள் நஷ்டமும் ஐரோப்பியருடைய பார்வைக்கு விகாரமுமுண்டாக்கும்.

|| சில்லரை பாட்டுகள் ஒன்றையும் விடலாகாது. இதுகள்தான் (History) க்குமேல் தேசத்து வழக்கங்களையும் ஜனப்பிரிய விநோதங்களையும் வெளியிடத்தக்கது. வார்த்தைகளை வேண்டுமானால் விட்டுவிடலாம், அல்லது மாத்திவிடலாம். சிருங்கார வார்த்தைகள் அச்சிடப்படமாட்டாது.

---

* Oriental Music in European notation, a monthly periodical by A. M. Chinnaswami Mudalier, M. A. with words in English, Telugu and Tamil characters, Nos. 1 to 6 (8 pages of demy folio a number) Price Rs. 3.

† The father of such as handle the harp and organ. Genesis IV 21.

* மாத மொருமுறை ஏ. எம். சின்னசாமி முதலியார், எம். ஏ. அவர்களால் இங்கிலீஷ், தெலுங்கு, தமிழ் இப்பாஷாக்ஷரங்களில் ஐரோப்பியக் குறிப்புடன் பிரசுரிக்கப்படும் "பிராசீனகானம்" (நெ. 1-6) விலை ரூ. 3.

Extracts from LETTERS.

Gouvernement des Etablissements Francais dans l' Inde. Cabinet du Gouverneur. **Republique Francaise**

Pondichèry,

le 16 Septembre 1893.

Monsieur CLEMENT THOMAS, Gouverneur des Etablissements Français dans l'Inde.

A Monsieur A. M. Chinnaswami Mudalyar, M.A.,

MADRAS.

MONSIEUR.

J'ai reçu le recueil de Musique Orientale notè a l'Européenne dont vous étes l'auteur, et que vous avez bien voulu m'offrir, par l'intermèdiaire de Mr. le Lieutenant Général McLeod Consul de Sa Majestè Britannique : je vous prie d'agreer tous mes remerciements pour cette gracieuse attention.

Recevez, Monsieur, l'expression de mes sentiments distinguès.

CLEMENT THOMAS.

SEIRANGAM,

14*th November* 1893.

Many thanks for the portfolio containing your first issue with Introduction. I am reading the latter with great interest. I could not make out the scope of your gigantic undertaking before, and I now pray God to bless you and yours, with long life and prosperity, to finish the patriotic work you have so nobly undertaken, and to see and reap the benefits arising from it.

Happy to hear of your lady's steady recovery. Hope ere long she will be fully restored, to enable her helping you in your labours in the cause of our neglected and enshrouded music.

The work is worth 100 times its weight in gold. I wish I were in a position to help you with 10 times as much more in monetary matters.

Can you let me have a look at Lieut. Day's book on our Music? He had come to me often at Bangalore for information, but I did not know he published a book on the subject. How facile an Englishman's pen runs on any subject he takes up!

A. S. RAGHAVACHARLU.

Extract from the Annual Report of the

MADRAS JUBILEE GAYAN SAMAJ

for 1893.

On a similar occasion in February 1891 in this hall, His Highness the Maharaja of Vizianagram suggested that our melodies should be reduced to writing, or be made fit to be put on staves, as English music is, just as it has already been done in the case of musical instruments, in which certain native airs are played; and it is now most gratifying to mention that Mr. Chinnaswamy Mudaliar, M.A., of the Government Secretariat, who had already adopted the necessary measures for giving practical effect to the above suggestion, is now publishing a monthly journal, in which several native songs are reduced to European notation, and the principles of Oriental Music are fully explained.

Extract from the

QUARTERLY CATALOGUE OF BOOKS

printed in India.

This is a fair attempt to reduce Hindu Melodies or tunes and variations to the times and spaces and other symbols of the European system of notation; but even if the arrangement does not *exactly accord with the European System of keys and of tuning, still it will be useful to the beginner learning to reduce the Ragas of the Hindu music to writing on a system intelligible to the European reader.

Extract from the Annual Report of the

MADRAS SCHOOL OF MUSIC

for 1893.

ORIENTAL MUSIC.—What was said on this subject last year must be said again this. Little or no enthusiasm has been shown in the question by the native members of the association, with the one exception of Mr. A. M. Chinnaswami Mudaliyar, M.A., whose love for the art has led him to undertake the very laborious task of providing Sanscrit and Vernacular Lyrics with a written language. This has been with him purely a labour of love, as it is quite impossible† that the monumental ‡ work he is engaged in compiling can repay him from a financial point of view. The Council had great pleasure in inviting Mr. Chinnaswami to take the place on their body vacated by Mr. Seshagiri Shastri.

Extract from the

INDIAN JOURNAL OF EDUCATION.

January 1894.

ORIENTAL MUSIC, IN EUROPEAN NOTATION, a Monthly Periodical edited by *A. M. Chinnasawmy Mudaliar, M.A.*, MADRAS: 1893.

The greatest credit is due to the author of this monumental ‡ work both for the inception of the idea, and the manner in which he is carrying it out. It is in one sense beyond ordinary criticism, as it is the first attempt ever made to adapt oriental music to notation of any description, and consequently there are no standards of comparison. Mr. Chinnasawmi really stands in the position of the propagator of an entirely new science and the critic can, therefore, only suggest questions prompted by his acquaintance with the sister art. We have used the expression, an entirely new science, although the author claims for the indigenous art an antiquity,§ beside which European music is of mushroom growth. But, to the very great majority even of Hindus and possibly to every European, oriental music has been but a name. It has been fostered with jealous care by those who have not been anxious to spread knowledge, but only to bequeath it and preserve it from extinction. We may be pardoned, therefore, for having up to this time cherished the impression that the tom-tom‖ adequately expressed the choicest thoughts of which the indigenous art was capable. Some few Europeans there are who have, as a great favour, been allowed to listen to a virtuoso who professed the vina, but the accounts they have given of the impressions conveyed have not been sufficient to raise the spleen ¶ of such as have not been thus favoured. Our own and sole experience has been that when once we incautiously induced a professor to favour us with a solo, it took some degree of physical force to induce him to leave off. **

Bearing all these things in mind, we own, then, to having our curiosity powerfully excited by some of the author's opening statements. The work begins, by way of a motto, with Gray's well-known verse com-

---

* This is a mistake: when the notation system is thoroughly understood, it will be seen that the arrangement is quite as satisfactory as can be desired.

† Nihil est *impossibile* apud Deum, qui convertit petram in stagna aquarum, et rupem in fontes aquarum. In Te Domine speravi, non confundar in æternum.

‡ Non mihi, Domine, non mihi, sed nomini tuo da gloriam.

§ Vide Strabo x. iii.

‖ No wonder! it is how everything Indian is estimated! Vide however pages 18 to 20 of the Introduction. Even in the beating of the *tom-tom*, musicians of real discernment have remarked numberless varieties of *rhythm* and *cadence*, which pass unnoticed by the ordinary hearer.

¶ It is easy to awake those who sleep, but not those who are awake.

** This is a failing inherent in human nature, ancient as well as modern, European as well as Indian. Nearly 2000 years ago, Horace had a worse tale to tell of his own contemporaries.

Omnibus hoc vitium est cantoribus unum
Ut nunquam inducant animos cantare rogati,
Injussi nunquam desistant.

mencing "Full many a gem of purest ray serene." The expressions, "priceless treasures," "spice-fraught balms," "golden apples of the Hesperides," "fragrant flowers," "precious relics," "sweet Italian of the East,"raise one's expectation to the highest pitch, and when we turn over the page and are told further that the oriental art, as presently * to be expounded, will satisfy the highest aspirations of the human soul, which even the choirs of cherubim and seraphim fail to express, then, indeed, we are inclined to agree with his own estimate of the work before him which he describes as a Sisyphean labour; an unfortunate description, by the way, as we have a dim recollection that Sisyphus † never succeeded in what he undertook.

Badinage apart, however, for which we hope the author will forgive us, we are not yet able to see how the initial difficulty of his task is to be overcome. If we may say so, the author seems to have gone round it rather than through it.

That difficulty is and always will be that oriental music must lose ‡ by being chained down to a fixed notation, while we hope we may be pardoned for saying we think European music will gain but little § by the addition thus made to its literature. What charm the Eastern art possesses, arises largely from its fugitive character, independence of form and rhythm, ‖ not unlike Magyar music. The resemblance is a good one, because both Liszt and Brahms have done what Mr. Chinnasawmy is attempting; that is to say, they have succeeded in crystallizing a very fugitive and wild description of music and chaining it down to a fixed notation. The result is all very well, when interpreted by a Liszt, but some who are not Liszts also try, with complete failure, as far as the attempt to expound Hungarian music is concerned. The writer remembers sitting with a sheet of music paper, whilst a choir of about a dozen telugu girls sang over and over again one particular melody which he wanted to catch. Once down on paper, **harmony (?)** and division into bars followed; but really the ultimate result is quite as incongruous a mixture as would be the clothing ¶ of an Apollo in a swallow-tail coat and a top hat.

The work is not only intended for Europeans who know not Hindu music, but for Hindus who know nothing of European music beyond "God save the Queen." Consequently some pages of definitions ensue, which the English reader would skip over. * Doubtless Mr. Chinnasawmy knows his own † countrymen best, but he would have done well to transcribe this portion of the work from some such well known primers as Cumming's Rudiments of Music. ‡ We should, however, draw the attention of all readers, to the foot-note on page 29. We now come to what may be called the work proper, beginning at page 37. We have studied the many melodies presented in the following pages with great care. § As the author says, harmony is not expected, nor could any known progressions of harmony satisfy the yearning ‖ that comes over one after hearing about a dozen of these melodies. The writer found relief in a page from Wagner's *Tristan*. Seriously, with the author's intimate knowledge of European music, he cannot intend to set up this collection of melodies, dressed up as it were in ill-fitting suits of new clothes, in comparison, ¶ say, with the melodies of a Weber or a Verdi? We must remember that European music was always performed long before it was written, and it is only perfection of instruments and skill of performers that has called forth the invention ** of the composer.

Let Mr. Chinnasawmy begin the reform, or let us say the revival, of oriental music at the right end.

Begin with the instruments, †† and then the performers and the demand for written music will come, and when the hour comes, it is a matter of universal experience, the man comes also.

We cannot conclude this notice without paying a tribute to the author's high devotion to the art. It is absolutely impossible ‡‡ that the present work can ever repay him a tithe of what it has cost. It is with him purely a labour of love and although doubting his ultimate success we nevertheless commend to his fellow countrymen the example of his single-minded and disinterested devotion.

Nor must we forget to congratulate the *Ave Maria* Press, on the get-up of the work. We had no idea music could be so beautifully §§ printed in India, and we hope Mr. Chinnasawmi's enterprise will meet with a fitting meed of success.

---

* In the detailed Instruction Book, called the **Academy of the Divine Art.**

† Sisyphus had to roll up-hill a huge marble block, which, as soon as it reached the top, rolled down again. The author has so far succeeded in rolling up his heavy burden to the top of the hill, and brought it to the notice of the entire world;—quite alone and single handed;—if his countrymen will allow it to roll down again to the chaos, from whence it was unearthed, it would not be his fault!

‡ This is a fallacy. No doubt, the Western system of notation should be so far improved, as to render it capable of expressing as accurately as possible every shade and tint of the gorgeously rich colours of Eastern depiction, but though difficult, it is not impossible. All the initial difficulties have been completely overcome, the little that remains to be done will, D. V., be fully accomplished in the "Academy."

§ This is falsified by Herr Friedenthal's *ipse dixit*, "The work will, when known in Europe, cause quite a sensation in musical circles." Indeed, if it does not, *i.e.*, if the various Indian Modes, hitherto unheard of in Europe, do not produce electric effects on the hearts of its great musicians, all that can be said is—their judgment must be warped by their prejudices; *tant pis pour eux.*

‖ This is a serious misapprehension. The description applies only to a very small extent in the case of ĀLĀPANAS of RĀGAS—when they are sung without time. All the melodies now printed are of a fixed and definite character,—having been taught by the Composers to their various pupils exactly in the same way. The time measurements, however crude and complicated they may appear to the eye of the European, are none the less regular and non-fugitive and are thoroughly dependent on form and rhythm. The real fact is that the European ear is unable to discern the complete regularity of rhythm underlying most of the complicated Indian measurements, e.g., 5/16, 5/8, 7/16, 7/8, *&c.*, which happen to be the most popular and common.

¶ This is altogether exaggerated. Men of very moderate abilitites have played at first sight successfully, the melodies as now printed, in the presence of the professional musicians, who first sang them out to the author. The execution cannot of course be expected to be identical in every sense with that of a native expert; but has any written language ever reproduced the thoughts and ideas of any writer with such absolute precision and accuracy? Nevertheless efforts are being made to make MUSICAL NOTATION a great deal more expressive in the Oriental, than it is in the European system.

* This would be a pity; what are termed "definitions" on pages 2 to 8 are really secrets in the Arts of Sight-singing, not known to the bulk of those who profess to understand Music. Pages 13 to 34 deal with the peculiarities of the Oriental system and should be carefully studied by the European amateur: otherwise he can never appreciate the Music itself, as noted down in page 37 *et seq.*

† The author's principal object was to indicate to his countrymen the facilities provided by the staff notation system to express every want in the language of Music.

‡ The "Rudiments of music" proceed on quite a different principle and deal only with a *very* small fraction of the rudiments of the Art, as cultivated in India.

§ This is curious, as notwithstanding all this *care*, not a word is said of the fascinations of the peculiarly Indian Modes MĀYĀ MĀḶAVA GAUḶA, HANUMA TŌḌI, &c., nor of the characteristics of VARJA RĀGAS like MADHYAMĀVATI.

‖ It is here forgotten that the melodies are seldom sung by themselves; there is always instrumental accompaniment with *Mruthangas*, &c. These satisfy the natural craving for accompaniments, and leave nothing to be desired.

¶ Comparisons are odious; but the author after devoting over 20 years to European Music alone, now finds his solace only in Oriental modes. Speaking of Pure Melody by itself, there is certainly nothing in the former to compare with some select specimens of the latter. This will become self-apparent, when the system is thoroughly understood.

** In India it was just the reverse.

†† Improvements to existing indigenous instruments are in contemplation; and some have already been set on foot.

‡‡ It is feared that all these uncharitable predictions will share the fate of Cassandra's prophecies: how much more noble would it be for generous and appreciative reviewers of this stamp to persuade their readers to dive deeper into the matter and encourage the work, if not for the author's sake, at least in the interest of the Art itself!

§§ The entire credit of the music-printing is due to Mr. Ayyasawmy Mudaliyar.

188

CORRESPONDENCE WITH

SUBBARAMA DIKSHATULU OF ETTIYAPURAM.

I was very glad to receive your letter, and I thank you heartily for it.

Considering the vastness of the work you have undertaken, and the brilliant though partial success you have attained, at no small expense of money and labour, it is poor compliment to you to say that you have been the regenerator of Indian Music in Indian and its propagator in a European soil. I could bring to mind, in this presidency at least no other individual that could undertake this arduous task with a willingness, which is singularly yours. Even if one could be found, he would be in sore need of your unbounded knowledge of the Science of Music and entirely wanting in the practical skill of the Art.

In this labour of love, of course, I am only too glad to join you. Nay, I think myself happy that you have allowed me foot-space in the ground which has become entirely your own.

The rare and original works in this ancient Science that have been handed down to us as a heirloom are at last to see the light, and I am only too happy to see that the day has come for these to get out of their sacred archives to enjoy a freer and a more useful existence. I only wish to add that it would be highly gratifying to me to see that my name also is associated with yours in those publications, the originals of which I intend parting with. I shall feel myself highly honoured if this piece of kindness is conceded to me.

I shall be very glad to see the Wallajapet Baghavathar as his abilities are really very great and undisputed. I do not know if Kakkarai Muthu Iyer is with you. I shall be highly obliged if you will kindly favour me with a reply.

At home here with my other duties I have been devoting a portion of my time to the study of some of these old works and I am rapidly getting through my business and I hope to be with you shortly.

ETTIYAPURAM, 12*th June* 1894. } (Sd.) SUBBARAMA DIKSHATULU,
Sangita Vidhvan.

Reply.

Little as I deserve the highly complimentary language you have used in the foregoing letter, I appreciate it all the more, because it emanates from such a distinguished scholar of Oriental Music and the direct representative of one of the most scientific of our Beethoven and Mendelssohn families.

I should only be too proud to have your name associated with mine, in the publication of the learned works of your illustrious family; I am prepared to arrange for this in any form you may desire; especially as I look forward to your help for elucidating the mysteries in which our entire system of RĀGAS and MŪRCHANAS is envelopped, and I therefore eagerly await your arrival.

A. M. C.
30-6-94.

I am highly honored by the kindness with which you have received my humble opinion regarding your work and attainments; and I am very much pleased to see that my country is not altogether rid of patriots who would make such great sacrifices to retrieve its lost treasures.

I would propose to sketch out the work before us in the following manner:—VENKATA MAKI was the son of GOVINDA DIKSHITAR, student of THANAPPA CHARRI, who holds as his GURU the great SARANGA DEVAR, author of SANGITHA RATHNAGARAM. This VENKATA MAKI was the first that suggested the signs of RA, RI, RU; GHA, GHI, GHU; MA, MI; DHA, DHI, DHU; and NA, NI, NU

(i) all the LAKSHANA GHITHAMS of this author
(ii) all the MELAKARTHA RAGANGAMS
(iii) all the GHITHAMS, and THANAMS in the derivative UPANGA and BASHANGA RAGAMS
(iv) all the KIRTHANAMS of my uncle known as DHICKSHATHAR in the said RAGAMS,
(v) all the THANA VARNA GHITHAMS of his brother
(vi) all the very rare CHOUKKAVARNA, THANAVARNA KIRTHANAMS and RAGAMALIKAS of my grand-uncle
(vii) my RAGAMALIKA containing the 72 MELAKARTHAS, RAGAMS and other KIRTHANAMS,
(viii) LOOLATHIS of great men like POORANTHARA VITALLER
(ix) the different modes of RAGA ALAPANAM as ATCHIPTHIKAR, VITHARIKKAR, LARANAN MAKARINI
(x) and the Vital signs of RAGAMS and THALAMS and the modes of PALLAVI-singing. These scientifically exposed with examples, expressed in staff notation will comprise shortly the work that I would propose to do.

ETTIYAPURAM, 19*th July* 1894. } (Sd.) SUBBARAMA DIKSHATULU,
Sangita Vidhvan.

Reply.

Many thanks for your kind favour of the 19th July and the * copy of your contribution to the "Hindu".

I shall be most happy to publish the works of your esteemed family, in a separate chapter, quite by itself, exactly as you wish to see them printed.

To some it may appear that the designations adopted by you for the MELAKARTAS, which differ from the commonly accepted ones, will be a source of confusion to musicians and an unnecessary complication of what is already complicated to a frightful extent. But I welcome with pride and pleasure every thing that proves the skilfulness and dexterity of our countrymen in developing and improving this sacred science, which is so infinitely superior to every other science, and which they have perfected to a degree unrivalled in other branches and by other nations. I shall similarly welcome every effort made to render it yet more perfect, and shall endeavour to immortalise all the masterpieces of our living musicians, so far as they are worth preserving, for the greater Glory of God and the glory of our nation.

A. M. C.
29*th August* 1894.

** Copy of a letter forwarded to the HINDU.*

It is really inexplicable how thoroughly an intellectual coma has supervened on our country-men. The state of apathy our intellectual life has gone into seems to be too far advanced for it to rally round. Never was there a people so active in intellectual pursuits as our ancients, and nowhere is to be found at present another nation like the Indians, enjoying so dead an intellectual stagnation. The state perhaps has become chronic and any amount of stimulation may not rouse it to action. I am really pained to see that the truly patriotic and highly noble efforts of Mr. Chinnasamy Mudaliar, M. A., Editor of the "Oriental Music" to revive Indian Music and establish a notation for it have so far remained unappreciated and unpatronized. Till now our music had but a spoken language and feeble efforts were now and again made to model a written language by finding out and fixing certain definite characters. The inadequacy of the characters thus invented and the incompleteness of the language modelled have been fully brought out by Mr. Chinnasamy Mudaliar, and in its place, the possibility of adopting the Staff Notation of the West, with certain modifications and additions, and the ease with which it could be done have been fully demonstrated by him. Our RĀGAS and KĪRTANAS have been written in this notation, such that "any one tolerably conversant with the first principles of the pictorial notation can sing or play at first sight, and without the aid of a teacher or instrument, any piece of moderate difficulty." The carrying out of this noble undertaking has been accomplished, it need not be said, at no small outlay of money and labor; and the brain power spent over thinking out the *rationale* of the science of music and modelling its first principles has really been enormous. Born in a family, which has gained its own name in Southern India for proficiency in Hindu Music, and taught by one of the greatest men of that family, *viz.*, the author of the famous KĪRTANAS known as DHIKSHATHAR KĪRTANAS and having devoted something like 45 years of my life to the study of this sacred science, I could presume to talk with some authority on the subject, and, I dare say, the work was undertaken with very great responsibilities and has been accomplished with singular success, that it almost looks like a feat, and, I wonder, he has been accomplishing it **SINGLE-HANDED**. The gentleman is a Master of Arts of the Madras University, is a fine scholar in Latin, is master of the *Pianoforte*, and has got such a keen knowledge of Hindu Music, that he would in no time put a GHĪTAM or KĪRTANAM in European Notation, and thus has in every way qualified himself to the highly arduous task he has undertaken, and has put in such a large outlay of money over it, simply with the patriotic motive of regenerating his country's music, and such ample proofs of success have already been put forward,

and yet not one of his countrymen is stirred to assist him or appreciate his labor with true warmth. His cry has been a cry in the wilderness and Princes and Zamindars and Landed Proprietors and Judges and Magistrates have all been appealed to and they have all remained inert and irresponsive to his call.

The first principle in the science of music is that all sounds put in Harmony can be represented by the seven letters known as the SAPTA SVARAS in Oriental Music. So to say, these form the alphabet of the language of music. Of these seven, the first SVARA SA, and the fifth PA, do not vary, but always remain in the same pitch; MA has two pitches, and the others three. Now these added up give sixteen varieties; of these, the first two varieties of GA are found practically to be the same as the last two varieties of RI and the first two varieties of NI are the same as the last two varieties of DHA. Hence taking these away we get twelve varieties and these by permutation and combination yield 72 varieties known as 72 MĒḶA-KARTAS or RĀGĀNGARĀGAMS. Who derived these 72 RĀGANGA RĀGAMS this way from the varying pitches of the SVARAMS we are not in a position to state. But he that originally distinguished the varieties in the pitches of each SVARAM and fixed them as varieties and named them was VENKATAMAKI son of GOVINDA DHIKSHATHAR an illustrious musician and composer that flourished about four hundred years ago. Two of his most original works have come down to us. One is known as CHATHURDHANDIPRAKASIKAI and the other RAGAPRAKARANAM. The former consists of ten parts and the fifth part treats of RĀGAMS. The latter work treats of the same subject of RĀGAMS more elaborately and it is in these works that he says that he fixes the 3 varieties of RI as **RA, RI, RU,** the 3 varieties of GA as **GA, GI, GU,** the 2 varieties of MA as **MA, MI,** the 3 varieties of DHA as **DHA, DHI, DHU,** and the 3 varieties of NA as **NA, NI, NU.** Above we recognized 72 varieties, each variety being called a MĒḶA-KARTHA or RĀGĀNGARĀGAM. The first RAGĀNGARĀGAM is called KANAKAMBARI and its MĒḶAM is SA, RA, GA, MA, PA, DHA, NA; the second RĀGĀNGARĀGAM is PENADHU-THI and its MĒḶAM is, SA, RA, GA, MA, PA, DHA, NI; the third, RĀGĀNGARĀGAM is SA, RA, GA, MA, PA, DHA, NU, and so on. VENKATAMAKI in his RĀGAPRAKARANAM gives 72 LAKSHAṆA GHĪTAMS; each GHĪTAM is a song sung in praise of a God in which he has ingeniously placed the MĒḶAM of the RĀGAM to the elucidation of which it is devoted, then the name of the RĀGAM, then the names of the UPANGA and BHĀSHANGA RĀGAMS that are derived out of it; and the song itself is so composed as to be sung in the RĀGAM it describes. The skilful way in which he gives the MĒḶAM is like this:—The GHĪTAM has so many ĀVARTAMS or parts. In the GHĪTAM for the first RĀGAM, the first word of the first ĀVARTAM begins with RA (SA undergoing no variation and as such common to all RĀGAMS) and the first word of the second ĀVARTAM with GA, and the first word of the third ĀVARTAM with MA, &c., in this way the beginning letters of the first words of the first so many ĀVARTAMS put together forms the MĒḶAM of the RĀGA as SA, RA, GA, MA, PA, DHA, NA, and so on for each RĀGAM. Now the MĒḶAM of a RĀGAM states whether the SVARAMS occurring in it are sharp, flat, or neutral; and this is only a part of the LAKSHAṆA of a RĀGAM; there is another part known as MOORCHAṆA which I shall presently describe. Modifying the SVARAMS alone does not confer the maximum melody on the RĀGAM. By transposing them in their places and making other small modifications as omitting one SVARAM in the ĀRŌHAṆA and adopting it in the AVARŌHAṆA, or repeating one SVARAM twice, &c., it is found to become more melodious and to be easier for adopting for vocal or instrumental music. This transposed and modified arrangement of the SVARAMS is the MOORCHAṆA of the RĀGAM This is very prominently given before giving the LAKSHAṆA GHĪTAM of the RĀGAM by VENKATAMAKI. Accordingly the MOORCHAṆA for the first RĀGAM is ĀRŌHAṆA, SA, RI, MA, PA, DHA, SA; AVARŌHAṆA, SA, NI, DHA, PA, MA, GA, RI, RI, SA Mr. Chinnasamy Mudaliar, in his work though recognising the principle by which the RĀGAMS derived themselves, *i.e.*, the principle of pitch variation, does not recognise this principle of transposition, and does not adopt the names given to the RĀGAMS by VENKATAMAKI this great systematizer of the science of music. In view to bring these recognised and at the same time scientific and accurate methods of RĀGAM-singing, I have promised to place these ancient works together with the KĪRTANAMS made by my ancestors in these 72 MĒḶAKARTAS at the disposal of Mr. Chinnasamy Mudaliar, and sooner or later they will be published. But before doing so, as I should like to make out as correct a text as possible by comparing different copies, I have to ask a favour of your readers. As my ancestors have been direct pupils of VENKATAMAKI and his grandsons, their works have directly come down to us and JAGATH GURU KANCHI KAMA KOTI PEEDATHIPATHI SRI SHANKARACHARI SWAMIGAL has been kind enough to favour me with copies of the same; and to compare, as it is desirable to have more copies, I request your readers and others interested in the regeneration of India's music will be good enough to let me know when they come across any old copy of CHATHURDHANDIPRAKASIKAI and RAGAPRAKARAṆAM One SONTI VENKATASUBBIER that was under the patronage of TOOLAJA MAHARAJA of Tanjore was also a pupil of VENKATA-MAKI'S grandsons and as such instructed in his modes: and the late TYĀGARĀJAH AIYAR, the composer of KEERTHANAMS that are in vogue at present, was a pupil of this SONTI VENKATASUBBIER. So hoping that TYAGARAJA might have bequeathed to his pupils any of these works, I made searching enquiries at theirs, but did not come across any; but still those that are kind enough to make enquiries may direct attention to this side also.

సుబ్బరాము దీక్షితులు.

Telugu Pandit and Sangitha Vidhvan,

Ettiyapuram Samasthanam,

Tinnevelly District.

Extracts from the MYSOSE HERALD. *October* 1894.

HINTS ON MUSIC COURSE FOR GIRLS.

The course chalked out is at best tentative, inasmuch as, 1stly no demarcation has been made from one year's study to the next following, and 2ndly it is a question whether easy songs should not take the precedence of any attempt at "*Sarali*" teaching. I know that instrumental music requires at once note-exercise to begin with, but voice-training by means of songs first must form the basis for both vocalists and instrumentalists, irrespective of nature's gift of sweet voices.

2. (a) I would therefore begin with Purandhar Doss's select songs, mixed with other popular ones in vogue, all of high moral standard. (b) With or without "*gitas*" I would introduce *Govinda Deekshita's Lukshana "gitas,"* which at once give an insight into our Hindu system of parent or generating melody-moulds. These "*gitas*" are being published by Mr. A. M. Chinnasawmy Modaliar, M. A., of Madras. All the 72 melody-moulds need not be taught. Melodious selections out of them may be made, such as, "SANKARABHARANA" (No. 29,) "HARIKAMBODHI" (No. 28,) "NATA BHAIRAVI" (No. 20,) "CHALANATA" (No. 26,) "CHAKRAVAKA" (No. 16,) "HANUMA TODI" (No. 8,) which are F natural, and corresponding ones in the group of F sharp, such as, "MĒCHAKALYANI" (No. 65,) "KOSALA" (No. 71,) "SIMHENDRA MADHYAMA" (No. 57,) "KAMAVAR-THANI" (No. 51,) "BHAVAPRIYA" (No. 44,) &c. (c). The "THANAS" seem a little too many. (d) "VARNAS" may with advantage be increased in number and (e) "KRITEES" should certainly be twice, if not, thrice the number put down, and they must be selected from the works of Seshayyangar, Thygayya, Moothusamy Dikshitar, Sama Sastry, and Patnam Subramanya Iyer, to which I would recommend the addition of our local Pandit Padmanabha Sastry. I must here venture to say that old "KRITEES" are sung over and over again to a tiresome extent, and the absence of novelty takes away the very charm of music. Thyagayya's store alone is so vast, that to those who wish, there is inexhaustible Ambrosia that may be drawn out of it. For want of a written record, all our genius was gradually getting obliterated, and now Mr. Chinnasamy Modaliar's "Oriental Music" has come to our rescue; we are saved. This work must be introduced to our girls, immediately they have first learnt the opening songs. The Modaliar's book of Oriental Music, with its book of instruction and exercises, is invaluable inasmuch as it, apart from sterling intrinsic merit, opens a wide and bright prospect for cultivation at home of what has been learnt at school, but too often forgotten and neglected at home,—cultivation,

achers, who could certainly not follow up their girl pupils to their homes in their wedded state of life?

3. Notation or music-writing in its latest accepted form, such as Modaliar's is, must be learnt, if we wished to move with the spirit of the present times. Some of our lady pupils may become original composers. And will they not find this a ready form into which they would eagerly cast their songs? And original genius is thus perpetuated for all posterity. What system there is amongst us is crude and clumsy and cannot at all compare to the perfected Europe notation. With this help, songs could be mastered from the mere books !!

4. For Examination purposes instrument instead of voice is assuredly the best criterion of one's attainments.

5. I am of opinion that teaching of music to all girls should not be indiscriminate. The subject must be made optional, as so much depends upon an appreciating home and husband in after life. There must be community of feeling in all pursuits of life and in fellowship, particularly of the kind which ought to exist between two loving creatures, such as the husband and the wife, and emphatically so in a Hindu home where the marriage tie is not of the senses (or sensuous), but of a sacred character, emblematical of the eternal wedding of souls together in harmonious fusion, and further, typical of the universal merging of souls in congregation,—having become "*Mama Sadharmyamagatah*" (Sacred *Gita*), and *singing* in chorus the "Music of the Spheres." And such is a home, a happy home; else, a result such as "ಕೋಣನಮುಂದೆ ಕಿನ್ನರಿ" is dreadful to contemplate. Also in such a supposed case, where is the good in the abrupt discontinuance of a study over which so much young energy and time was wasted in the school days? For music, I say, let parents or husbands pay or make the choice. They know best what their daughters or wives respectively should be like.

6. Music preparation for our future wives is to secure pleasant house-holds after the day's weary life-struggle is suspended. Why not prepare their husbands likewise? I should like to know why music should not be taught to boys like other Arts? This was, I hear, once a subject in a Sanskrit School at Mysore. Why was it discontinued? Why like Madras should there not be one School at Mysore and one at Bangalore for all boys who may have a taste for this department? We would then have respectable Musicians who could socially mix and move with us; such at present being rare and keenly desired on social occasions like marriages and similar gatherings from which we have been exorcising the prostitute's music. In this is found a part solution of the much talked of Anti-Nautch-girl question.

A. GOVINDA CHARLU.

[In giving publicity to the above, we would introduce the famous book of Mr. A. M. Chinnasami Modaliar, M. A., to the notice of the world, both in India and in England. We would specially commend it to the European public, the better half of which will doubtless welcome this Oriental masterpiece, as letting them have an insight into our national music, which in this form is so very accessible; a splendid opportunity for them to embellish themselves with this rare talent, with the talent acquired to work all the better for Indian women, as a native sacred song sung by European lips in a Hindu home will so much 'take' with the Hindu ladies (National Indional Association! note this), and what is grandest, an inlet into the national life and aspirations of the Aryan heart, which might bring the sister English heart closer to its precincts and bridge over the gulf between England and India—ED. *M. H.*]

Extracts from another communication of SUBBARĀMA DĪKSHITHAR to the *Hindu.*

In my last article I mentioned how the seventy-two MĒḶAKARTHĀS or RĀGANGARĀGAMS were derived; but I was at a loss to state who originally derived them like this: it could be positively *asserted now that it was no other than VENKATAMAKI that was the author of this classification. He himself states so in his work and affirms that the RĀGANGARĀGAMS could not be increased or diminished by any number. The basis of the classification we found to be the VIKRITI BĒTHAS or the variations which the SWAREMS took; advancing further we can see that even these SWAREMS are divided into their component parts, namely, SHRUTHIS. For finding out the MĒḶAM of a RĀGANGARĀGAM, adopting the ingenious device of VENKATAMAKI, *i-e.*, naming the three variations of RI, as **RA**, **RI**, **RU**, and these of DHA, as **DHA**, **DHI**, **DHU**, &c., all that we have to remember is but a formula known as KA-TA-PA-YA-THE-†SAMIGNAI; with the aid of this formula the MĒḶAM of any RĀGAM of the seventy-two MĒḶAKARTHĀS could be given out in no time. After finding the MĒḶAM of a RĀGAM as SA, RA, GA, MA, PA, DHA, NA or as SA, RA, GA, MA, PA, DHA, NI we can with definiteness state the number of SHRUTHIS that each varying SWAREM takes. For making up the MĒḶAM of a MĒḶAKARTHA there must be 22 SHRUTHIS. In an undifferentiated MĒḶAM as the first MĒḶAKARTHA in which all the SWAREMS stand SUDHA without undergoing any VIKRITHI BĒTHAM, as SA, RA, GA, MA, PA, DHA, NA, the SHRUTHIS are distributed as follows:—SA has 4; RA 3; GA 2; MA 4; PA 4; DHA 3; NA 2. ‡For the second MĒḶAM they will be 3, 3, 2, 4, 4, 3, 3. In the same manner the SHRUTHIS of the SWAREMS of the seventy-two MĒḶAKARTHĀS could be given as precisely and easily as their MĒḶAMS could be given with the aid of the formula above given: so then the SHRUTHIS stand as the ultimate basis of classification. To ascertain with mathematical accuracy the SHRUTHIS of the SWAREMS the use of a SHRUTHI VĪNAI can be availed of. This musical instrument is not in use and neither could it be found any where in the several collections of musical instruments. The mode of constructing this instrument is very clearly given by VENKATAMAKI and sooner or later I hope to make one myself. So the all-important part which the SHRUTHIS play in the science of Indian Music should be well borne in mind; and VENKATAMAKI has brought out this highly comprehensive analysis treating the minutiæ with a clearness and precision that is unparalleled and no ordinary intellect could ever have hoped to do it.

Before VENKATAMAKI brought out this analytical classification of the MEḶAKARTHA RĀGANGARĀGAMS the one that was in vogue from the time of SĀRANGADHĒVAR onwards was this:—all harmonised sounds were divided into three GRĀMAMS (as a village or GRĀMAM is a collection of houses, a GRĀMAM in Music is a collection of harmonised SWAREMS) out of these three, NĀRATHER the great MAHĀRISHI and other RISHIS the reputed founders of Eastern Music have asserted that GHĀNDHARA GRĀMAM was fit only for DĒVALŌGA (the abode of Gods) and the other two for this world of ours. The SHAḌJA and MADHYAMA GRĀMAMS were in recognition from the time of SĀRANGADHĒVAR, perhaps till some time before VENKATAMAKI. But VENKATAMAKI does not seem to recognise the MADHYAMA GRĀMAM in his book for the following reasons: In the musical literature adopting the classification of the RĀGAMS into GRĀMAMS it was stated that in MADHYAMA GRĀMAM the PANCHAMAM lost one of its SHRUTHIS and had three; and that MADHYAMĀVATHI and other RĀGAMS came under it. Now this PANCHAMAM is found to be or rather is the same as PRATHEMADHYAMAM or VARĀḶI MADHYAMAM. But the MADHYAMĀVATHI RĀGAM as sung at present does not have a PRATHEMADHYAMAM but has a SUDHA MADHYAMAM hence VENKATAMAKI says that MADHYAMA GRĀMAM is not in practice and as such we cannot say what set of RĀGAMS go to form this division. The whole set of RĀGAMS that we have at present comes under the division of SHAḌJA GRĀMAM in which the PANCHAMAM has four SHRUTHIS. It is instead of this dwindled relic of the classification that VENKATAMAKI proposed his classification based like the original one on the distribution of SHRUTHIS. Again, the SHRUTHIS are eminently useful for finding out the VĀTHE, SAMVĀTHE, ANUVĀTHE, VIVĀTHE SWAREMS of the RĀGAMS, after the tables constructed for the purpose. After this classification the CHATUSHRUTHE RUSHABAM and DHAIVATHAM will be PANCHA SHRUTHE RUSHABAM and DHAIVATHAM The mode in which they become like this will be explained later on.

As to the names of the RĀGANGARĀGAMS, these are composed to suit the KATAPAYĀTHE SAMIGNAI; besides in the LATCHANA

*This question of ṢRUTIS relates exclusively to the theory of music, and must not be mixed up with the actual music now sung in the country. It is useless to discuss the matter, until it is thoroughly investigated and the results systematised.

†This ingenious device exists also in the old names. (Vide notes in page 15 of the Introduction to this work.)

*I do not believe this; he may have improved upon the nomenclature of the modes; but the modes themselves must have pre-existed for several centuries before the time of GŌVINDA DĪKSHIT.

GHĪTHAS of VENKATAMAKI, he has placed only those names that he proposed; so if those are not adopted* the whole set of LATCHANA GHĪTHAMS will be of little or of no use as the names that are in practice could not be found in them. So I propose again to urge that the names adopted in Mr. Chinnasami Mudaliar's book are not those adopted in the science of music and also in those exquisitely and beautifully framed LATCHANA GHITHAMS of VENKATAMAKI. The greatest musicians of recent date as SONTI VENKATA SUBBIER the GURU † of THYĀGARĀJA IYER, were adopting only these scientifically approved names; and DHĪKSHITHAR has put in ‡ his compositions not the names in practice but those that are adopted in the science; so the names in practice are but spurious outgrowths and the sooner they are discarded the better.

(Signed) SUBBARAMA DIKSHITHAR,
Sangitha Sāhithya Vidhvan,
Ettiyapuram,
Tinnevelly District.

Extract from the Report of the

Madras School of Music

for 1894.

Oriental Music.—The Council much regret the apathy displayed by the Hindu section of the community. Many of the Native members have retired from the Association and given as their reason the attitude of the Council. But the real fault lies with themselves. There are five special clauses in the Articles of Association, which indicate anything but apathy on the part of the Council. But no wish is expressed, nor has any suggestion been made by those most concerned and the fact really is that, **with one § brilliant exception,** professors of the indigenous art are thoroughly conservative and are not interested in extending widely a knowledge of oriental melody.

The above is abundantly proved by the following

further communication from SUBBARAMA DIKSHITHAR *of*

Ettiyapuram.

Our Science is purposely surrounded by mysticism and is buried in secrecy; very few are allowed to enter its sacred precincts and much less know its secret methods. In my own life, I have personally experienced this, at the hands of my own GURUS, that were my own kith and kin. They cared more for the secrecy of their knowledge than for the nearness of relationship or the association of a disciple. The Westerns have never yet directed their full efforts in the investigation of our science, and it will be very long before they attain any very great knowledge of our music and very long before they are able to sing a RAGAM, PALLAVI, or a KĪRTHANAM, and longer still before they can compose one single GHITHAM of VENKATAMAKI or a RAGAMALIKA like that of RAMASAWMY DĪKSHATHAR, (my great grandfather.) Captain Day's eight years' experience, I am afraid, cannot make the cloud that shrouds our music a shade less deep. Our scholars that devote their undivided attention in one special field of our Shastraic Literature for over half a century find it difficult to get into the core of the thing or have a comprehensive survey of the same. As SARANGA DHĒVAR says our science of music is an ocean of accumulated knowledge, accumulated by the greatest intellects of our nation, the great MAHARISHIS themselves, as KASHIAPAR, MATHANKAR, YASHTIKAR and SARTHULAR, KOKULAR and VISHAKILAR, KAMBALASWAR, NARATHAR and THUMBURU. As to our MELAKARTHA RAGANGARAGAMS, in view to keep them in utmost secrecy, people now and again have made LAKSHANA GĪTHAMS, like those of VENKATAMAKI'S, but differing from them in not having the names of the RAGAMS and their MĒḶAMS, and launched them into practice; and again some have mangled the LAKSHANA GĪTHAMS by taking away the names of the RAGAMS and their MELAMS and other useful points introduced in the GHĪTHAMS and have inserted other words in their places. Such was the jealousy with which the few that have known the secret of our science have been guarding it. I shall tell you another interesting piece of anecdote regarding the way in which I got a 2nd copy of CHATHURDHANTI PRAGASIKA and RAGAPRAKARANAM of VENKATAMAKI from the gentleman in whose possession they were. The descendants of VENKATAMAKI lived near Kumbakonam. One of them had these old cadjan leaf books, and I made very great efforts through many influential persons to make him part with them but the old man sternly refused and wanted to tear them to pieces and throw them into the Cauvery River; so long as he lived, I never got the book and only after his death, through the influence of the late SHANKARA CHARIAR SWAMIAL, after all I got them, and let me tell you that he was not the only man that wanted to do the like; there have been and are many in possession of priceless old books, that would rather part with their lives rather than with the books. It is on treasures like this that we should depend upon for our information, and not on scholars made up by hearsay knowledge. It is these highly scientific works made up by the master minds of our nation, that must stand as the basis of the impregnable tower, that you propose to build, and it is they and they alone that can support it to stand as a monument demanding the admiration of our educated countrymen and that of the Westerns who are just in their childhood of an intellectual life. I wanted you to adopt the names of VENKATAMAKI for this reason and for no other. Without these the LAKSHANA GĪTHAMS could not be understood and without this, GĪTHAMS, the compositions of my ancestors could not be enjoyed.

Letter from the Rev. J. T. LAWRENCE,
Secretary, Madras School of Music,
regarding the **Instruction Book.**

Your scheme of lessons is most lucid and for the first time I begin to pick up some of your ideas. It is thoroughly interesting and you are to be congratulated. I don't know that my criticism would be worth much, because I stand in this subject on a much lower plane than you do. But you might give a little more prominence to the fact that "association" is the great factor in likes and dislikes.

*The new names will certainly be adopted and placed side by side with the old ones but it is feared that it would be difficult to supplant or explode these altogether. They have been adopted in several works by European scholars, and in Captain Day's recent publication. They have taken a deep root in the country.

† This is by no means apparent; none of the disciples of TYĀGAYYA appear to have heard of the new names, which are believed to be recent interpolations.

‡ *Hinc istæ lacrymæ.* § Sit nomen Domini benedictum.

A. M. C.

Letter from ALFRED WEBB Esq., M. P. President of the Tenth Indian National Congress, Madras.

Itarsi, 3-1-95.

DEAR SIR,

I am much obliged for your volume* of Music. I intend to show it to the Music critics in my country, and if possible have extended the knowledge of your labours.

I regret that I was before leaving unable to see you.

My address at home will be *Alfred Webb, M. P.*

No. 9 Garville Road,
Dublin, Ireland.

Very sincerely yours,
ALFRED WEBB.

†

AVE MARIA PRESS, MADRAS.

Kindly excuse my not being able to write your name.† I have not your book by me. It is with my heavy luggage at Bombay.

*The book was forwarded at the President's request.

†He had cut out the signature from the author's letter forwarding the book and stuck it on the cover.

Extract from a speech of His Excellency **LORD WENLOCK** *at the distribution of prizes in the Madras School of Music on the 6th March* 1895.

H. E. THE GOVERNOR said that he had been asked by the Secretary to say a few words before the concert they had been listening to was resumed. He would in the first place express the pleasure that it had given Lady Wenlock and himself to be present at the first public distribution of prizes that had taken place in the School of Music.

There was only one point which he observed with regret, and that was that the study of Oriental music was almost neglected. As far as the School of Music was concerned, unfortunately those interested in that particular kind of music did not come forward, as could be wished. He was sure that those who took to the study of Western music would be only too glad to associate themselves with the professors and those thoroughly acquainted with Oriental music. At present he thought there was a great want of knowledge on the part of those connected with Western music of the history, refinements and composition in general of Oriental music. He believed that both schools would directly benefit if brought more into contact. The Report alluded to the defection on the part of certain Hindu members on account of disagreements that had occurred between them and the Council; but unfortunately the Hindu portion of the community did not come forward to overcome the differences which existed, and for the present he was sorry to think that nothing in this direction was being carried out. He only hoped it would be possible for the two schools to be associated together, and that gentlemen of this country of position and means would come forward to help this movement because it was hardly necessary to point out that Government would look with more satisfaction on the movement if it could be found that all communities interested were coming forward to work side by side to promote one of highest and best arts they had in the country.

Extract from

THE MADRAS TIMES, 7th MARCH 1895.

MUSIC OF SORTS.

In the course of the recent excavations at Delphi, the explorers lighted on a valuable find, in the shape of the music and words of the famous Hymn to Apollo, said to have been written in the third century B. C. The music was deciphered by classic scholars, armed with the classic manual of ALYPIUS; and just a year ago, in March last year, this piece of Greek music was publicly sung once more in Athens; and waked echoes a thousand years old. The music is described by a writer in the last number of the *Fortnightly Review*. "The hymn," he says, "is written to be sung in unison, as was always the case in Greek music; the scale is the Phrygian, corresponding more or less to our C minor; and the time, which is settled by the metre, in this case paeonic, is $\frac{5}{8}$. The melody has a certain stern grandeur of a distinctly melancholy and religious character, and bears an undoubted resemblance to the music composed by Professor Stanford for the overture of the Œdipus Tyrannus." Now, we read this description in all seriousness, and we have no doubt that the Hon. REGINALD LISTER, the writer, has more than a romantic admiration for these echoes of old-world singing. But when we call to mind that the Greek modes of the third century had been lately borrowed from the Hindus, and that Greek music was no other than Hindu music imported into the West, we smile at the Hon. REGINALD LISTER's recognition of "a certain stern grandenr," in the Hymn, while that "distinctly melancholy and religious character in $\frac{5}{8}$" recalls to our minds a RAMASAMY or a SUBRAMANIA asingin', far more than an Œdipus Tyrannus or any classic bard of old. The ancient author STRABO relates that the Greeks themselves declared that they had borrowed their musical science from India. "The seven musical notes," says HUNTER, "which the Brahmans invented, passed, at least four centuries before Christ, through the Persians to Arabia, and were thence introduced into European music in the 11th century A. D." In reference to this, it might be objected that it was only as a "science" that the Greeks borrowed their music, which still retained its own national character; but it is apparently not so. The four Greek modes were mere variations of one of the commonest of Hindu modes, and Mr. LISTER's description of the hymn to APOLLO as being in C minor, and in $\frac{5}{8}$ time gives it an undoubted Hindu character. Now, we are odd creatures, nearly all of us. On the one hand, the Englishman who out of a "pure cussedness" of sentiment pretends to be delighted with the sweetness of a Hindu song is a man to be regarded as filled with the genuine spirit of romancing if not of romance. But on the other hand the man who will stop up his ears at a Hindu concert but go into raptures over a "Greek pæan" is the worse humbug of the two. We give the writer in the *Nineteenth Century* the full credit of never having been in India, and accuse him personally of no inconsistency.

It is almost impossible for a European to admire a Hindu song. He may admire the soft tones of the vina, and may be quite carried away with a Hindu strain on the violin; but it is contrary to all expectation that he should admire a Hindu song. Their voices are not our voices, and their style is not our style. **With the Hindu himself the hearing of a song is much more of a *scientific matter than it is with ourselves. He hears not only with his ears, but with his mind.** Our ears must be delighted with a sweet voice that sings in tune. To the Hindu the quality of the voice is of much less importance than it is with us, but **the time and the mode must be apparent, and to this the Hindu concertgoer listens as to a scientific treat.** The old tom-tom, that the singer beats, perhaps, so noisily, is not meant for a thing of beauty, God forbid! but it takes the place, and more than the place of our conductor's silent baton, and with the difficulty of Hindu musical time, it is an important accompaniment. **To many a European, a performance on the violin or the vina as played by a skilful musician is often somewhat of a revelation;** the nasal twang that is so repulsive to ourselves is gone, and he finds that the music is not really so dreadful after all. Yet even here, he must remember that he is only hearing a half that the Hindu listener hears; he is hearing the music with his ears, but his mind is deaf to its scientific charms. An illustration of the same thing may be seen in a Hindu nautch. The European, as a rule, finds it a dull monotonous performance, as indeed, in itself it really is. But a nautch—with apologies to social reformers and with no intention of recommending prohibited pleasures!—is by no means a mere exhibition of the nautch girl's grace and deportment. It is a scientific exhibition of music as presented to the eye, just as the accompaniment and the singing present music to the ear. Every step, every movement of the head or of the arm, that to the outsider appears monotonously constrained and even ridiculous, has its own particular rhythmical meaning. A British missionary, learned in Indian ways writes in the February number of the *Indian Magazine*, saying that he was once present (!) at an exhibition in which a class of nautch girls carried on simultaneously five distinct rhythmical movements—one with the right hand; another, and quite diverse, with the left; a third, and a fourth with each foot, and still another with greaceful movements of the head, all the time advancing and receding with instrumental and vocal accompaniment. The whole thing, says the missionary, was an exhibition of consummate skill. As with a Hindu nautch so with a Hindu concert. The Hindu listens to a variety of rhythmical movements brought out by what sounds to the initiated outsider as inane noises introduced *ad lib*.

We are led to make these remarks on Indian music by what LORD WENLOCK said at the distribution of prizes on Tuesday to the students of the Madras School of Music. He regretted, and we regret it very sincerely with him, that the study of Oriental music had been almost neglected. He believed that at present there was a want of knowledge on our part as to the history, refinements, and composition generally of

*Herein lies the whole secret of the Hindu's predilection for his own music A. M. C.

Oriental music, and that the two Schools, Western and Oriental, would derive much benefit if they could be brought more into contact than they apparently were at present. Unfortunately, the Hindu portion of the community did not seem to come forward and try to get over the differences which existed between the Hindu and European Councillors of the School. Now, we have no reason to suppose that the Hindu professors would be shown anything but the strictest courtesy when meeting in common with European musicians, but it is possible that they may be shy of bringing their music to the front, in the idea that must have been borne in upon them by now that their music is not likely to be appreciated or even seriously studied. Might not the European members of the staff induce some well known Hindu professor to come forward and give public lectures on the science of Hindu music ? Without having too much of the practical part of the thing at first, our minds might be so trained by the theory of the thing that we should find a spiritual pleasure at least even in the music at a marriage procession. That there are Hindu musicians amongst us is undoubted. A really monumental work on Oriental Music has, for some time, been lying on our office table, the production of Mr. A. M. CHINNASAWMY MOODELIYAR of the Ave Maria Press. Mr. CHINNASAWMY MOODELIYAR is a scholar, and his scholarly work deserves to be very widely known. The whole system of Oriental music is explained from its elements, and the notes have been put most cleverly into the Western notation. This is the first really scientific treatment of Hindu music by an Indian scholar versed both in Hindu and European music that we have come across ; and it might be supposed that with such a work at hand, and with its author and other Hindu musicians in the City, the School of Music should find no difficnlty in satisfying Lord WENLOCK's wishes.

Extracts from letters.

From Mr. A. KRISHNASAWMY AIYAR,
Pleader, Tinnevelly.

The work you have been doing is indeed very useful and valuable and the Hindoos as a body owe a large debt of gratitude for the immense benefits you have conferred on them. The success which has attended it in spite of all difficulties is mainly due to your commendable perseverance. I am quite ready to do whatever is necessary to bring the remaining portion of your work to a successful completion. It is a great pity that H. H. the Raja of Ramnad is in pecuniary difficulties or else I can request him to render very substantial aid in the cause of your undertaking.

It is a great pity that while there are so many educated gentlemen in Madras, not one has come forward to help you in this most useful undertaking. Your work when completed is calculated to do a world of good to the public.

PATHURIA GHATA RAJ BATI.
Calcutta, 14th May 1895.

From RAJAH SIR SOURINDRO MOHUN TAGORE, MUS. DOC.
Knight C. I. E., *"Nawab;" Sangita-Nayaka ; Zemindar of Chandradwip, Backerganj.*

I have to acknowledge with many thanks the receipt of the three copies of the first issue of your work on "Oriental Music," the despatch of which was intimated in your letter of the 25th ultimo. The publication promises to be one of colossal proportions and when completed will certainly stand as a monument of your industry, research, and above all patriotism. It is a great pity that you may be compelled for want of adequate pecuniary support to curtail the usefulness of your work. Book writing does not pay in this country—nay sometimes the sale proceeds do not cover the actual expenses ; and especially this is the case with Hindu Music which, I fear, is less encouraged than it should be. As I have published a number of works on the subject and have others on hand, which are distributed *gratis*, you will excuse me if I am unable to afford you any pecuniary help in the prosecution of your laudable object. I take this opportunity of sending you a copy of my latest publication, Pope's "Universal Prayer" set to Indian RĀGA MĀLA.

Chindatripet., 11th August 1895.

Letter from Dewan Bahadur,
P. RAJARATNA MUDALIYAR ESQ., *Secretary to the Board of Revenue, Settlement, Land Records and Agriculture.*

It is more than two years since my attention was drawn by an article in the Madras Mail, to your excellent Periodical, the "Oriental Music in European Notation." Since then I have been keenly watching the progress you have been making,—occasionally attending also the weekly concerts at your house,—in the eager hope that Hindu ladies would soon be placed in a position to learn and practice their national Music without having recourse to dancing girls and prostitutes for instruction in the mystic art. Your progress, notwithstanding the prolonged illness of your wife and your enforced absence from Madras in consequence, has been most satisfactory, considering the difficulties attending this gigantic task.

Yours is the first scientific attempt that has been made to provide Oriental Music with a written language, and your labors have been fully appreciated by eminent musicians, like Herr Friedenthal and other European experts. The Hindu public generally has however, as yet shown little enthusiasm in encouraging the movement which you have so nobly undertaken at much personal sacrifice, but I think that this is to a great extent due to the fact that only very few have had opportunities of studying the notation, or of hearing the Music played on the Piano or the Harmonium.

I would suggest therefore that you should make early arrangements for training a few men to give fortnightly or monthly concerts at the Pachayappa's or Banquetting Hall, and also for opening classes for giving instruction to Eurasian and native Christian ladies, so that they may be able in their turn, to instruct Hindu ladies in their own national Music, rendered in European notation.

I have recently suggested to the Secretary to the National Indian Association that the Home education of native ladies now carried on by the association should be supplemented by instruction in Music, and that to this end, it would be desirable to send half a dozen female stipendiary pupils to be trained under your supervision. I hope that the suggestion will commend itself to the committee.

Meanwhile, I shall be most happy to pay Rupees 10, or 12 per mensem to any respectable female whom you can find to teach my daughters to play Hindu airs on the Harmonium or any other instrument you may recommend. I am sure that if the matter becomes known, many a respectable Hindu home will go in for this Music, at once.

Another suggestion that I would make is that a Music Association should be formed, something like the Madras School of Music, to which members should be admitted on payment of a small fee of Rupees 2 or so a month. These should be admitted free at all concerts. I think the time has arrived for taking some practical steps in the direction indicated, and let us hope that these efforts may meet with the success they deserve.

But whatever their present fate may be, you may rest assured that your 'Oriental Music' will remain an undying monument of your genius and perseverence. I know what enormous sacrifices you have made, and how much you have sufferred in purse and in health in bringing out this monumental work. In spite of overwhelming difficulties, in spite of your heavy official duties, you have done unaided, what no other man—not even twenty men put together, I should say—could have accomplished.

I would now advise you to stop all further work until you have redeemed the many valuable jewels, which you have pledged to meet the cost of this noble undertaking ; perfect what you have done so far, and try to bring it into practical use at once, and wait for better times.

Mylapore, 18th August 1895.

From the Honorable MR. JUSTICE S. SUBRAMANIYA AIYAR C.I.E.,
Dewan Bahadur, Judge High Court of Judicature, Madras.

I am sorry to have allowed such a long time to lapse before replying to your letter. I need hardly say your patriotic labors towards the improvement of Native Music deserve every encouragement at the hands of your countrymen. I hope the result of your efforts will enable our people to learn Native Music easier than can be done now.

194

Extracts from Letters.

I have to thank you for an **exceedingly clever° work.** Although to speak candidly I do not †† think that the monthly periodical "Oriental Music" is likely ever to become popular in Europe, it should have a good circulation in India, especially among native musicians with the knowledge of harmony and musical history. Of course to the uninitiated the 1001 scales and other features of Native Music would be rather perplexing but on the other hand the book explains all it suggests so that after careful study everything should be well understood by a diligent scholar.

LAWRENCE D. PHILLIPS,
Scholar of the Royal College of Music, London,
Associate of the Royal Academy of Music, London.

From the MUSICAL COURIER reproduced in the MADRAS MAIL, of the 12th, October 1895.

The **great** work of Chinnasawmi Mudaliyar gives a fairly clear exposition of the principles of Indian Music as it is practised to-day; but like most Oriental productions is unsystematic * and abounding in irrelevancies. † The language has one characteristic with the ancient theorists, it is flowery and enthusiastic but not scientific. *

How odd it seems to one who has been nurtured on the dry technical language of Cherubini ‡ and Prout, to find sentences like these in a text book.*

"It has always been the exclusive privilege, &c.,.....Sarasvati." §

Later he quotes Gray's "Elegy" and indulges in a few high worded reflections on the suitableness of one of the stanzas for describing the present Music of India.

"The sentiments, &c.,.....doomed."—(Paras. 1 and 2 of the *Introduction.*

But we can easily overlook these little bursts of poetic sentimentality, ‡ even if, like the vegetation of India, they are too luxuriant.

The **great value** of the work lies in the number of native melodies it contains, most of them being for the first time printed in European notation. We in England know absolutely nothing of the Music of India; and so cannot judge of the accuracy with which Mr. Moodeliar has transcribed these ancient tunes for us, but I feel convinced that if some discrepancies should be found, they will be on account of the awkwardness of our system of notation, expressing these strange melodies, rather than in any lack of ability or want of care on the part of the transcriber.

The accomplishment of Mr. Moodeliar is a triumph of perseverance and undauntable courage. All ¶ honor to him!

CLARENCE LUCCAS in the *Musical Courier.*

INDIAN ANTIQUARY

of October 1895; *page* 304.

BOOK-NOTICE.

ORIENTAL MUSIC, A Monthly Periodical, Edited by A. M. Chinnasawmi Mudaliar, M.A.,
Ave Maria Press, Pudupet, Madras, 1893.

This periodical appears to have been started with the following objects:—to familiarise the European ear with the peculiarities of Oriental Music, to help the people of the country to understand European Notation, and to appreciate the beauties of Harmony; and to record the music of India which is fast fading into decay.

It is a somewhat comprehensive programme, of which the third part would appear to be the most worthy of support.

A complete and trustworthy record of the musical productions of India, with descriptions of the instruments used, and the manner in which they are manufactured and played, and accounts of the principal masters of Indian music, will be of great value to Orientalists, as, with the exception ** of Captain Day's work, no such record exists.

The European ear, with its previous training by the European scales and divisions of the octave, is not likely †† to appreciate the Oriental scales and divisions; and on our keyed instruments, as at present tuned, **it is not possible to render Oriental music correctly or to describe it in European Notation.** ‡‡ On instruments of the Violin family this music can be played, but in the pages before us no §§ indications are given in the notation by which this should be done.

With a specially devised ¶¶ notation, Oriental music could be rendered on such an instrument as Mr. Bosanquet's Enharmonic Organ, but, as we have said, Europeans are not likely to seriously †† adopt Oriental Music.

To attempt to teach Harmony to the Indians from the starting point of their own music would be "ploughing the sands," and it would be far easier for them to approach the subject as a separate science, and to study the European text books. ‖‖

"Oriental Music" is evidently the work of an enthusiast, and the record being made is a VALUABLE⁎ addition to the literature of a little known subject. It is only by the investigation of Eastern music that we shall be able to understand the music of the ancient European nations, and **Mr. Chinnaswami Mudaliyar will do GOOD⁎ work for science in continuing what he has so CAREFULLY commenced.** We would draw his attention to *Notes and Queries on Athropology*, Chapter XLI, which he will find to be an excellent guide to the requirements of science in the matter.

---

* *Unsystematic;—not scientific;—Text book.* The Introduction to "Oriental Music." was not intended to be a *text book*, but merely a species of *Advertisement*, to draw the attention of the European public forcibly to this much neglected and undeservedly despised branch of Oriental erudition; the style adopted had therefore absolutely no pretentions to scientific accuracy or analytical precision. *Vide* however remarks under. ‡

† *Irrelevancies*—It is seldom that the casual reader dives into all the depths of the out-of-the-way researches, which appear be essential to a writer on a recondite subject, like the present, where all sorts of criticisms, oppositions, and difficulties have to be anticipated and answered beforehand to prevent misapprehension. What appears to be irrelevant to an impatient critic on a cursory glance over a book proves to be not only indispensable, but quite insufficient to an interested enquirer and an enthusiastic admirer. All that the Native wants to know is *hors de combat* for the European and *vice versa*: a writer has to satisfy both, if at all he is to do his duty properly.

‡ *Dry technical language—Poetical Sentimentality.* Life has enough of dryness already with all its technical difficulties. It is a mistake to make the Divine Art a dry study. It is meant to please, not to tease; and as the driest worker requires relaxation and amusement, it is best to make the process of acquiring a taste for music as pleasant, poetical, and sentimental as possible.

§ This appears not in the *Introduction*, but in the Appeal to Native Princes, "Regeneration of Oriental Music." This proves how cursorily the book has been reviewed.

¶ "Be THINE the glory, and be mine the shame." A.M.C.

** Captain Day's work contains absolutely nothing of the real music of India. Notwithstanding his conscientious labours for over eight years, his appeals to Native Courts, &c., he has not succeeded in reproducing anything beyond a few street-ballads and ditties and has merely confirmed the extract in Elphinstone's History of India from the Oriental Quarterly Magazine of December 1825, Vol. I page 298. "The only native singers and players whom Europeans are in the way of hearing, in most parts of India, are regarded by their scientific brethren in much the same light as a ballad-singer at the corner of the street by the *Primo Soprano* of the Italian Opera." The rendering given of *TYAGAYYA'S* UPACHĀRAMU JĒSĒVARU and a few other pieces, in which an attempt at classical music has been made is alone sufficient to confirm this assertion.

†† *Tant pis pour eux.*

‡‡ This is a complete hallucination. Nothing but want of skill and patience combined with prejudice on the part of European musicians has led to this [illegible] error.

§§ No indications are necessary. A previous hearing of the melo[illegible] experts may greatly enhance the enjoyment, but otherwise the wri[illegible] a sufficient guide to the essence of the written music, provided of course [illegible] to study it and grasp its meaning, as in the case of all European Music.

¶¶ A few additional symbols outside the real staff notation are a l th[illegible] is necessary and these have been devised (*Vide* Explanations of Staff notation symbols.)

‖‖ *Vide* chapters on Harmony in the Prelude to the *Academy of the Divine Art* and the Instruction Book.

⁎ "*Gloria, laus et honor TIBI sit, Rex Christe Redemptor,*
Cui puerile decus promit hosanna pium," *A.M.C.*

195

Letter from MR. A. WEBB, M. P., *to* A. M. C.

9, GARVILLE ROAD,
Dublin, 24th June 1896.

DEAR SIR,

I have been much concerned at delay about review of your Music. It looked so much as if I had neglected my promise to you. Enclosed, received to-day is satisfactory.

Yours very truly,
ALFRED WEBB.

ENCLOSURE.

Letter from MR. A. J. HIPKINS, F. S. A., *to* MR. WEBB,

100, WARWICK GARDENS,
Kensington, 24th June 1896.

DEAR SIR,

From various causes, one of which was my desire to conscientiously* read the Indian Book before reviewing it, my promise to you has only recently been accomplished, and the M. S. has been in the hands of Messrs. Novello & Co., the publishers of the Musical Times, for the last ten days. It being a rather long review, some 1000 words, it will not appear until the August number of that Magazine. I shall be out of town then, but I will direct them to send you a copy and also one to the author.

I rather wished the Athenæum to publish it, but as I wanted Mr. Maccoll to promise me space during the next two months, he wrote to me that it was more than his engagements would allow him to do. The Musical Times is the best and widest circulated musical paper, and I frequently contribute to it.

The book itself I have found very interesting, apart from the technical matter, and I hope my review will make this clear.

Yours truly,
A. J. HIPKINS.

Letter from MR. A. J. HIPKINS, F. S. A., *to* A. M. C.

33, GREAT PULTENEY STREET,
Near Piccadilly Circus,
London, 19th August 1896.

DEAR SIR,

I have sent for you two copies of the Musical Times containing a review or rather article, I have written, upon your **ADMIRABLE** book on Indian Music.

I am, Dear Sir,
Yours very truly,
A. J. HIPKINS.

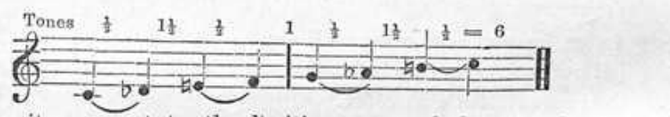
P. S.—The Musical Times has a great circulation, extending to America.

Extract from the MUSICAL TIMES, 1st August 1896.

INDIAN MUSIC.

A treatise on Indian Music, particularly that of the Southern Indian or Karnatic music, entitled "Oriental Music in European Notation," with words in English, Telugu, and Tamil characters, edited by A. M. Chinnaswami Mudaliyar, M. A., printed at the Ave Maria Press, Pudupet, Madras, and published in 1893, shows prominently and yet unobtrusively the advance in Musical knowledge and criticism made of recent years in India. This extensive work has been anticipated, so far as English readers are concerned, by the equally comprehensive one on the same subject by Captain C. R. Day, of the Oxfordshire Light Infantry (published, beautifully illustrated, by Novello and Co., 1891), who availed himself of the opportunity Indian service afforded him to thoroughly investigate the subject and sufficiently cover the ground. But the treatise of Chinnaswami Mudaliyar presents a new side to that based upon harmonic music we are accustomed to, the latest of all the arts, from which eminence we are too apt to depreciate all non-harmonic systems forming, amongst others, the melodic art of the East at the present day as well as the music of the past of the whole world. The educated Indian of to-day criticises our modern harmonic art from his non-harmonic or purely melodic and rhythmic standpoint, and this criticism reveals the limitations* of our modern art, based upon harmony or the combination of musical sounds, and the restrictions to its development in certain directions, along which, owing to harmonic necessities, modern Europeans may not look.

The musical art of India is best considered in its Southern manifestation, purer than that of the North, where Persian and Mahommedan influences have served to modify it. In its present aspect it is rather Dravidian than Sanskrit, although claiming a Sanskrit origin, and this connects it with ancient Greek music precisely as the Sanskrit language is related to the dialects which formed the language of ancient Greece. As in the old Greek, so in Indian music we find an octave divided into twelve semitones, just as in the modern pianoforte which corresponds exactly with the arrangement of the frets of the VĪṆA. There is also the prohibition to let more than three such chromatic notes succeed or be placed together. In both are the still finer divisions into quarter-tones, in modern India used only for grace; but in ancient India as in Greece, but with a slight difference in their number, as the quantitatively smallest tone-measurement. Again there are the Diatonic modes of five tones and two semitones in the octave, identical in Greece and India, although much more diversified and numerous in varieties of position in the latter. Our author does not venture too far in claiming the origin of Greek music, already allowed to be Oriental, for India. The old Greek had no aversion to the tritone—it characterised the Hypolydian and Mixolydian modes; nor has the Indian. Thirty-six of his seventy-two modes are distinguished by its presence in the lower tetrachord; but with the Indian, unlike the Greek, whose Lydian modes were reckoned plaintive, the mode KALYĀṆI, which starts with the tritone or sharp fourth, is the merriest and liveliest of all. In Greece the chromatic † was a melodic fashion only, in India it assumes an importance that is fundamental, the ‡MĀYĀMĀḶAVA GAUḶA or written without transposition signs—



having semitones next to the limiting notes of the tetrachords and minor thirds between them, is the most favoured mode, the first taught, and the one the Indian, according to our author, is madly in love with. It is obviously melodic and the notion of harmony can have no place in it. The Indian delights also in the old Greek Dorian (HANUMA TŌḌI) in which the semitone occurs as the first interval ascending—

This mode might lend itself to harmony, but notes sounding together are absent throughout Indian music with the exception of drone notes; —the "Point d'Orgue" we have inherited from the far East, the persistent fourth, fifth, or octave upon which a melody is played, as in the drone of a bagpipe or hurdy-gurdy.

It would require a more searching investigation than can be entered upon here to identify or compare the Indian RĀGAS or melody types with the Greek Nómoi; it is possible that like causes may have led to their common invention although the development may have been different. The first care of Chinnaswami Mudaliyar appears to be the collection, by means of a suitable notation, of the national music of Southern India. To best accomplish this he has had to choose a suitable system, and after considering the native literation, the German tablature, the English Tonic Sol-fa, he dismisses them all in favor of the common Staff notation, finding it for his purpose the best available —malleable, clear, and all-embracing. The time, species, and values of notes are more diversified in Indian than in European music; richness in rhythmic devices being fettered by the necessities of harmony; but the Staff notation is adequate to the representation even of Indian rhythmic exuberance. There are thirty-five TĀḶA composed of five *species* of time multiplied by seven *classes* of measurement—the five species being Quadruple, Triple, Septuple, Quintuple, and Nonuple. The last three are unrecognised in our time systems.

---

* No reviewer can have possibly been more conscientious, or done greater justice to the subject: every peculiarity has been thoroughly grasped and exhaustively dealt with.

* *Vide* more exhaustive criticisms and disputations on this subject in the Prelude to the "Academy of the Divine Art."

† This is a misapprehension: a chromatic scale properly so called ascends and descends *throughout* with the interval of a semitone only; in the MĀYĀ MĀḶAVA GAUḶA, the semitones occur only at every alternate step, nearest to the extremes of each tetrachord; the other intervals being 1½, 1 and 1½ tones respectively.

‡ *Vide* Scene VI, page 7 of the Prelude to the *Academy*.

196

MUSICAL TIMES:—(*Continued.*)

Naturally, where melody is alone cultivated, it tends to a diversity and luxury which Harmony does not allow. Our author explains with much clearness why Europeans dislike, or fail to appreciate, Indian music. He says they rarely hear it in its refined expression, and quotes an Englishman,* an able musician, who, after fifty years' residence in the country, could say: "I am quite ready to believe that there is more in Oriental music than Westerns give it credit for. I know that it possesses very pretty melodies, and though, I confess, I for a long time thought, in spite of my wish to find the contrary, that anything like refined artistic music was not to be heard, I must tell you that about a year ago I was most agreeably disabused of my fancy on hearing a Tanjore musician whom I met in the railway play and sing on one or two instruments. His execution was admirable, the melody charming, and his singing and accompaniment excellent."

A similar experience befell the present writer some ten years ago when there was an Exhibition in Regent Street announced as India in London. One of the excellent native musicians engaged there, a VĪṆA player from Jeypore, performed upon his instrument with an expression and virtuosity that charmed and astonished, and this entirely without the aid of harmony. Our author urges upon us to remember that our Western perfection of style is chiefly due to the possession of a written language for Music, more capable of definite expression than the written systems of any of our European languages. He continues:

"Not only has the Eastern no written language of a sufficiently intelligible type for his music, but he is barely able to understand, much less to master the endless subtleties and intricacies of the Celestial art as cultivated by his ancestors; he is overwhelmed by his strenuous endeavours to retain in his memory and hand down to posterity the unwritten melodies of his great masters, most of which he has learnt solely by the ear and in a mutilated form."

Why Orientals do not appreciate European music, he says, is because they are soon tired of the constant repetition of the major and minor scales, are confused by accidentals, and by modulations which upset their recognition of the pitch or key to be observed in a composition. The Indian may modulate through different modes, but his key-note (ṢRUTI) remains unaltered throughout.

"The Indian finds the avenues to his heart are innumerable, and the chords which are there struck and the passions excited are endless; he lies buried in an ocean of ever-varying delight created by his numerous modes (MĒḶAKARTA) and melody-moulds (RĀGA), and is unable to appreciate the more warlike and spirit-stirring excitement produced by a combination of simultaneous sounds, however sweetly or concordantly arranged as in European harmony."

Another noteworthy difference between Indian and modern European music is in the use made of the voices of men and women. The Indian runs them together, as no doubt the old Greek ran them together, thus materially restricting the vocal compass. The European separates and distinguishes them from the requirements of his harmony into bass, tenor, alto, and soprano. It is true the Indian may† give a chorus to low voices, another to high, and reserve stanzas for medium voices, but the same melody runs through each variety of compass, from the lowest bass to the highest treble.

As already said, the Hindustani music of the North of the Indian peninsula differs from the Karnatic through Persian and other foreign admixture, and is becoming grafted upon that of the South, which native musicians deplore. Still the monodic style prevails, as in Persia and Arabia; and with a fundamental difference also in China, Japan, Java, Siam, and the Hindo-Chinese race generally, who differ from the Indian in not accepting the Diatonic scale in its pure form. Enough has probably been said to show that we have under notice

A VERY REMARKABLE BOOK,

whether as written in English by a native, or as a contribution to that store-house wherein is gathered all that can be found concerning the most ideal of the arts.

* The very Revd. J. D. W. Sewell, S. J.

† *i. e.*, if he chooses, but he does not do so, the same voice having to sing the highest notes of the ANUPALLAVI, as well the lowest ones in the PALLAVI and CHARAṆA.

Extracts from the MADRAS TIMES,
9th September 1896.

The work by Mr. A. M. Chinnasawmy Moodaliar, M.A., is a **monumental** one on the subject of Indian Music, but with its Western notation it appeals especially to Western readers, who, in spite of the unknown beauties of Hindu Music, are not to be lured to an appreciation of its charms, and Mr. Chinnasawmy Moodaliar's Book therefore has not reached the fame that its careful composition deserves.

11th September 1896.

In a leader a few days ago we referred to A. M. Chinnasawmy Mudaliar's "**monumental** work" on Indian Music, and we are glad to see that the volume has been made the subject of a very appreciative review in the August number of the Musical Times, and has been set down by the reviewer as "a very remarkable book, whether as written in English by a native, or as a contribution to that store-house wherein is gathered all that can be found concerning the most ideal of the Arts." The "India in London" exhibition has evidently done something for Indian Music, for the accomplished reviewer confesses to having been astonished by a VĪṆA player from Jeypore, who "performed upon his instrument with an expression and virtuosity that charmed and astonished, and this entirely without the aid of harmony." It really is a beautiful instrument, and with a little more of "India in London," the VĪṆA will be disputing with the banjo for the public fancy: meanwhile Mr. Chinnasawmy Mudaliar is continuing his musical **Apostleship,*** and in order to make the subject as attractive as possible to his countrymen he is bringing out a companion volume to his "Oriental Music," entitled "The Academy of the Divine Art."

We have received an instalment, and if the **pleasant** conversational system into which the science of the "Divine Art" has been drawn up fails to attract the Indian Singer to a systematic study of Indian Music it may be taken that certainly nothing will. Meanwhile Mr. Chinnasawmy Mudaliar is deeply in earnest; he is in love with his work, but he very naturally finds it "sickening to work all alone, sacrificing health, time, and money, without encouragement of any kind from anybody." But he tells us "I have done my best," and assuredly, if Indian Music is to live and to be recognized as a system, it will be due in a great measure to Mr. Chinnasawmy Mudaliar's *apostleship.

Extract from the MADRAS STANDARD of 13th September 1896.

"Academy of the Divine Art" is the name of an **ADMIRABLE** journal on music which Mr. A. M. Chinnasawmy Mudaliar, M.A., has started. It is described to be "a series of" &c. In this journal Mr. Chinnasawmy Mudaliar makes an attempt to popularise the science of music by writing a dissertation on it in simple language in the dialogue form. The scene is laid in "a music saloon," &c., an extremely delightful place truly. Here the conversation on music takes place between "a professor," &c. **The dialogue is cleverly conceived and ably written and is rendered extremely interesting** by the crude and jocular observations of a stammering clownish punster. Mr. Chinnasawmi Mudaliar has already established a reputation by his "Oriental Music" which was very favourably reviewed in the Musical Times by Mr. A. J. Hipkins. He has devoted a large amount of his leisure and spent a considerable amount of money in publishing his work on 'Music'; but unfortunately, for want of sufficient patronage and appreciation of his work by the public, Mr. Chinnasawmy Mudaliar is a much poorer† man to-day than when he commenced his work on music. He is dispirited and discouraged as is evident from the self-condemnatory foot-notes he gives in his "Academy" to such lines as "If it do come to pass, That any man turn ass, Leaving his wealth and ease, A stubborn will to please;" nevertheless, his intense love for music has goaded him on and the result is the present work.

* *Nomen APOSTOLICUM dare, qui dignaris inepto,*
Retiaque et pisces et cuncta relinquère cogis,
Da vires patriam ad cultum convertere verum,
Ut sine fine Tuos solum pia cantet honores
Hoc per OPUS MAGNUM, MATRIS MONUMENTA favorum!

† Poorer indeed by no less than Rs. 28,205-6-11, viz.,

		Rs.	A.	P.
1.	Ave Maria Press and materials ...	7,863	7	9
2.	Stationery	3,736	10	6
3.	Remuneration to Musicians	4,228	12	6
4.	Houserent	915	0	0
5.	Interest and other charges	4,691	0	0
6.	Press Establishment	4,760	11	10
7.	Music Establishment	1,668	2	10
8.	Miscellaneous	341	9	6
	Total up to 31st March 1897, excluding personal Labour ...	28,205	6	11

MADRAS STANDARD.—(*Continued.*)

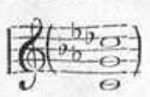
That Mr. Chinnasawmy's undertaking is useful there is no doubt and he will be able to do it successfully only* if he is patronised by some of the enlightened native* princes in India. If Mr. Chinnasawmy yearns for public* patronage, we are afraid he will be again disappointed.*

MADRAS MAIL, 16*th September* 1896.

We reproduce in another column the greater portion of a sympathetic article that appears in *The Musical Times* for August on the **MAGNUM OPUS** of Mr. A. Chinnaswami Mudaliyar, M. A., "Oriental Music." Herr Friedenthal, the eminent pianist, when on a visit to Madras some years ago, wrote to us in high terms of Mr. Chinnasawmy's work, but it is a melancholy fact that the people of his own race have almost entirely ignored **the monumental labours upon which this enthusiastic follower of the Divine Art has spent, nay, as it would appear, wasted, his time, his health, and his money.** It has been the aim and object of Mr. Chinnaswami to evolve order out of Chaos, and while strictly adhering to the Musical system of the Hindus to accomplish the task of recording in permanent form and with absolute fidelity the traditional airs of India. The initial difficulty that had to be faced was the want of a suitable notation; but Mr. Chinnaswami boldly applied himself to forming a complete record, in what is known as the "Staff Notation," of the whole of the Musical productions of the East, "from the most classical styles to the commonest descriptions of popular reels and jigs." His object in undertaking this work was threefold. First, he wished to familiarise the European ear with the peculiarities of Oriental Music; secondly, he desired to help the people of the country to understand European Notation and to appreciate the beauties of harmony, and thirdly, he contemplated perpetuating "in monuments more durable than bronze" the exceedingly artistic and scientific Music of the land. **Having put his hand to the plough, Mr. Chinnasawmi went steadily on, never looking back, meeting, however, with little or no support from the very people for whom he was chiefly labouring, viz., his fellow countrymen.** It is possible that a jealous guarding of the treasures of Oriental Music, born of tradition, may have restrained some from regarding with favour so radical a movement, but it is more than possible that **laziness, indifference and general apathy were the chief causes of the want of appreciation which Mr. Chinnasawmi and all liberal-minded musicians so bitterly deplore.**

In adapting the Staff Notation to the requirements of Oriental Music, Mr. Chinnaswami has taken liberties† with key signatures, which in our opinion somewhat militates against the value of his work. All key signatures should, we think, have been left untouched, the necessary alterations in the scales being made by accidentals. But after all this is a minor matter, when we reflect that Hindu Music has at last, by the **unaided** efforts of a Hindu gentleman, been presented to the eye in an **intelligible** form. At present, only a very small portion of the melodies of Southern India have been actually printed and published, but Mr. Chinnasawmi has been at enormous expense in reducing the whole of them to writing preparatory to publication. Although the published portion appears in a very attractive form, there is, the compiler sadly informs us, absolutely no demand for it. **A new form of the work is now in hand, namely, "THE ACADEMY OF THE DIVINE ART,"** which is to be issued "in a series of pseudo-dramatic musical disputations in 72 divisions."

† This opinion, based on a slight misapprehension, is very much regretted. As will be seen from the *Disputations* in the *Academy*, accidentals are prohibited in Indian music and their interpolation in the middle of the stave would give not only a most abominable look to the music itself, making it a shapeless unintelligible mass of incongruous indigestible matter, but destroy the very life and essence of the system, from a scientific point of view. The parentheses enclosing the key signatures and the chord C, G, c, clearly show that the Tonic always remains unaltered, notwithstanding any changes in the position of the flats and sharps on the stave. For example, in the case cited in the margin, it is meant that A flat should not be taken as the Tonic as in European Music, but that C, G, c, with their usual positions in the natural key should stand immutable, and be taken as Tonic and Dominant in this case, as well as in all Indian melodies falling under the 72 parent modes and 1001 derivative melody-moulds. (Vide Scene VII, page 17, col. 2 of the Prelude to the *Academy*.



We have seen one number of the new series, and we can safely say that the scheme is both

NOVEL AND INTERESTING.

European Musicians in India have from time to time been found to take an interest in Oriental Music, witness Captain Day, of the Oxfordshire Light Infantry, whose scholarly work is published, beautifully illustrated, by Messrs. Novello Ewer and Co.; Monsieur Stradiot also some years ago produced, with the assistance of Mr. M. Seshagiri Sastriyar, M. A., a clever little brochure on the subject, "Notes on the principles of Hindu Music," and Dr. C. D. Macleane, late of the Madras Civil Service, a most clever scientific and practical Musician, also took a warm interest in the subject.

THE ARTICLE IN THE MUSICAL TIMES IS SURE TO DRAW ATTENTION TO Mr. CHINNASAWMI'S HONORABLE LABOURS, AND WE HOPE THAT THAT WORTHY GENTLEMAN WILL SOON BE ABLE TO PROVE IN HIS OWN CASE THE TRUTH OF THE DICTUM THAT

"A PROPHET* IS NOT WITHOUT HONOUR SAVE IN HIS OWN COUNTRY."

* *Domine, non sum dignus ut hoc DICTUM quod de Tuopte opere, de Tuâpte patriâ et de Tuopte populo prædicare dignatus es, de vilissimis meis lucubrationibus dicatur: sed quoniam omnia ex oratione solum et illustratione Spiritus Tui Sanctissimi et sub obumbratione MATRIS meæ Sapientissimæ edoctus sum, Tibi soli redundet omnis honor, laus et gloria!* "*Tu, qui linguas infantium facis disertas, linguam meam erudias, atque in labiis meis gratiam tuæ benedictionis infunde. Da mihi intelligendi acumen, retinendi capacitatem, addiscendi modum et facultatem, interpretandi subtilitatem, loquendi gratiam copiosam, ingressum instruas, progressum dirigas, egressum compleas. Tu, qui es verus Deus et homo: Qui vivis et regnas in sæcula sæculorum.*"

Et Tu, O gloriosissima, prudentissima, et suavissima Mater MARIA, Oculus Prophetarum, Sedes Sapientiæ,—quam "Dominus, Fons luminis et supereminens principium, possedit ab initio viarum suarum, antequam quidquam faceret a principio,—quæ ab æterno ordinata es, et ex antiquis antequam terra fieret—quæ aderas quando præparabat cœlos, quando certa lege et gyro vallabat abyssos, quando circumdabat mari terminum suum et legem ponebat aquis ne transirent fines suos, quando appendebat fundamenta terræ,—quæ cum eo eras cuncta componens, et delectabaris per singulos dies, ludens coram eo omni tempore, et ludens in orbe terrarum."

Tu, quæ sola es Mater Universitatis (LŌKA MĀDĀ), cuncta componens, cuncta dirigens, cuncta edocens, et serenissima illa luminis mater, quæ animas omnium veritatem amantium illuminas, quamque solam invocabant omni tempore gentes perpolitæ et excultæ, variis quamquam nuncupationibus, variisque figuris,—*ATHENAM* Hellenes, *MINERVAM* Quirites, *SARASVATIAM* nostrates;—

Tu, quam huic præcipue Arti Divinæ, gloriæ Divinæ aptissimæ cœterisque longe præcellentissimæ proceres meæ patriæ prudenter præposuere;—propterea quod pictores tabulis depingentes, quaternis† Te manibus etiamnunc effingant, suavissimam nostram LYRAM †ambabus tenentem naturalibus,—aliisque‡ duabus æthereis, Rosarium una sanctissimum,—turibulum altera odoriferum,—cum pavone cantûs et pulchritudinis principe a dextris assidente Tuis;—ita ut semper Omnipotentem laudibus et honoribus Te sola dignis et idoneis decantare et sine intermissione glorificare videaris.

* Not at all.

Numquid ego minimum ex nostratibus expectavi?
In Te speravi solam, Omnipotentia Supplex!
Audacter mediis immersus fluctibus, inno
Semper, AVE, Stella O maris, "O SANCTISSIMA" cantans;
Naufragium passo properes ostendere portum!

‡ Numquid hoc magis ridiculum aut absurdum quam Patrem Omnipotentem repræsentare ut senem barbatum et decrepitum, "cui effœto frigent in corpore vires"!

Tu, quæ sola in hoc *OPERE MAGNO* suscipiendo, excogitando exsequendo et consummando mihi semper adstitisti, illuminationes **et** illustrationes afferens mirificentissime et opportunissime omni ex parte reconditâ et inopinatâ,—et præsertim in traducendà hac Musica difficillima et transcribenda facultatem mihi quandam raram et incredibilem inspirasti, ita ut peritissimus in his studiis quidam et eximie pollentissimus exclamaret, "Siquidem transcripsisti ut dicis, auditis solum cantoribus, tu es vere, inquam, *the most extraordinary man on the face of the earth*",—idem qui nunc *prophetam* me nuncupat,—quapropter nomen Tuum cantare possum cum Flacco appositissime:—

ANGLI, "principis Orbium
Dignatur soboles inter amabiles
* VATUM ponere me choros:
Et jam dente minus mordeor invido.
O, TESTUDINIS † AUREÆ,
Dulcem quæ strepitum, MELLEA, temporas,
O, mutis quoque piscibus,
Donatura cycni, si libeat, sonum!
Totum muneris hoc Tui est,
Quod monstror digito prætereuntium
EOÆ fidicen LYRÆ:
Quod spiro et placeo, (si placeo) Tuum est.

Hor. Od. IV. 4

Quapropter unaquæque litera et Nota Musica quæ hic imprimitur sine fine decantabit **AVE, AVE, AVE, MARIA**, et omnis delectatio quam alienigenæ et generationes futuræ ex his cantibus percipient ad majorem nominis tui solum gloriam redundabit et honorificentiam.

Tu, quæ sola es rupes constantiæ meæ et anchora confidentiæ, Tu, mater pulchræ dilectionis et timoris et agnitionis et sanctæ spei, cujus SINE AUXILIO SPECIALISSIMO‡ NE UNUM QUIDEM VERBUM RECTE SCRIBERE AB INFANTIA POTERAM, NEC POSSUM NEC POTERO et "cujus piissima intercessione plurimi, quamtumvis alioquin ingenio rudes mirabiles in scientia et pietate fecere progressus."

Tu, quæ sola docuisti Apostolos, Augustinum, Ambrosium, Anselmum, Albertum, Alphonsum, Aloysium, Antonium, Aquinatem, cunctosque alios non solum mellifluos Ecclesiæ Doctores, sed Musicos etiam magistros,—sicut Haydn, omnem de Sanctissimo Rosario inspirationem et lumen exhaurientem!

"Te studiorum horum præsidem ac patronam iterum et iterum eligo, et per maternæ pietatis tuæ viscera, et maxime per æternam illam Sapientiam, quæ ex Te carnem nostram assumere, Teque supra omnes sanctos cœlesti lumine illustrare dignata est, humillime exoro ut mihi Sancti Spiritus gratiam Tua intercessione obtineas, ita ut omnia ingenio assequi, memoria retinere, vita et eloquio exprimere aliosque docere possim, quæ Tibi et Filio tuo honorifica, mihique et aliis ad æternam felicitatem sunt salutaria.

"Deus, qui corda fidelium Sancti Spiritus illustratione docuisti, da nobis in eodem Spiritu et per eandem Matrem RECTA SAPERE et de eorum semper consolatione gaudere, per Christum Dominum nostrum, Amen."

* Regina Vatum=Regina Prophetarum et Regina Apostolorum.

† Testudo Aurea=Lyra Indica=VĪṆA

‡ Oratio puerilis quæ perpetue in labiis meis ab incunte ætate volutabat, et semper antequam quidquam magnum susciperem ferventer renovabatur.

Letter from the Reverend Father A. SAVERINADER.

COTTAPALAYAM,
TURAIYUR,
(Trichy.)
Le 17-12-96.

Bien cher Monsieur,

En lisant le "*Præcentio Exsequialis*" et le "*Will*" que vous avez eu la bontè de m'envoyer, je n'ai pu m'empècher de pleurer, tant j'étais émue de la manière dont vous parlez de votre bien-aimée compagne. Allons, bien cher Monsieur, j'aime à le repéter: bon courage; vous n'avez pas perdu pour toujours votre DULCINEA, MARIA PHILOMENA MADURAMMAL; vous la retrouverez un jour Lá-Haut.

Pour ce qui regarde vos travaux gigantesques sur la Musique Orientale, j'admire d'un coté votre zèle, votre dévouement et surtout votre persévérance; mais je déplore de l'autre le peu de sympathie que vous montrent les Indiens eux-mêmes pour lesquels vous travaillez tant. Ah! que je voudrais étre millionaire pour vous donner un concours généreux et vous dédommager des sommes considérables que vous avez dépensées et que vous dépensez encore dans un œuvre si *patriotique!!!* Vous savez que j'aime la musique et que je consacre volontiers mes moments de loisir à essayer sur l'harmonium les différénts airs que vous publiez dans vos livraisons de l' *Oriental Music*. Je vous prie donc d'inscrire mon nom au nombre de vos abonnès et de m'envoyer régulierement tout ce que vous faites imprimer. Je vous envoie pour mon abonnement un money order de dix roupies.

Letter from A. BUTTERWORTH, Esq., I.C.S., *Under Secretary to Government in the Departments under the Chief Secretary and Acting District and Sessions Judge, Bellary.*

ADAYAR,
25*th December*, 1896.

DEAR SIR,

I write to thank you sincerely for the advance copies of your latest work which you have so kindly sent me. I understand that this is only an instalment and that other numbers will be periodically issued. If this is so, I shall be happy, indeed I shall feel myself honoured, to be added to the list of subscribers to the work.

I read with regret what you say about the immense expense, the pain and trouble to which you have been put as a consequence of your attempt to deal with this intricate and important subject, and concerning the want of appreciation which the public has shown in respect of your efforts.

I am unhappily no musician myself but I can see plainly that you must have devoted enormous labours towards the attainment of your object and **every one must admire* the public spirit, devotion and knowledge which you have displayed.** I saw in a paper recently, either an Indian or an English one (I think the latter), an appreciative reference to your labours and I cannot believe that the money and time you have expended have been wasted and that "no public service has been done."

Original and vigorous work of any sort can never be useless and even if the result of your arduous toil is not fully appreciated at once, the time may come when your name will be mentioned with the honour† which is due to a man who has resolutely set himself to explore an unknown and trackless country.

Of the Madras School of Music contained many such‡ members I have no doubt that it would carry a high reputation for original search.

I have already said that I am in no wise competent to express any opinion upon the work to which you have so **zealously** devoted **the FEW hours you can spare from your official duties,** but you may be sure of my warm interest and sympathy.

---

* **GLORIA in excelsis DEO** et pax hominibus **bonæ voluntatis.**

† Laudamus Te; Benedicimus Te; Adoramus Te; Glorificamus Te. Gratias agimus Tibi propter magnam gloriam Tuam.

‡ Quoniam Tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus!

Letter from Mr. T. SIVARAMA AYYAR,
Manager of the Ettayapuram Estate.

21-2-97,
ETTAYAPURAM.

MY DEAR SIR,

I owe you an apology for not having replied to your letter earlier. I wanted to write to you after something was definitely settled and hence the delay. **Your services in the cause of Hindu Music at great personal sacrifice are simply invaluable** and I have no doubt that in times to come, though not now, your services will be fully appreciated **and you will be looked upon as a great public benefactor.*** This I am afraid must for the present be your encouragement as I see there are few rich persons public spirited and wise enough to loosen their purse strings and help you in your very laudable undertaking. Kindly excuse me for the liberty I have taken in penning the above few lines.

You know, I dare say, that the Estate of which I am at present the Manager is under the management of the Court of Wards. I regret therefore that any loan from the Estate Funds of the kind you mention is not possible. Some of us here have however, made certain arrangement for the maintenance of the Pundit Soobarama Dikshidar at Madras so long as he stays there to help you in your work. You need not therefore take upon yourself the burden of maintaining him there. We have made this arrangement to relieve you to some extent and hope that in so doing we have not wounded your feelings and that our action meets with your approval.

Soobarama Dikshidar will be leaving this place for Madras in the course of 20 or 25 days. With best wishes for your work.

* The same words were used by the Honourable Mr. JUSTICE S. SUBRAMANIYA Aiyer, Diwan Bahadur, C. I. E., when I was first introduced to him by the Honourable Mr. P. Rajarathna Mudaliar, Diwan Bahadur in 1895.

Letter

Servus Mariae nun

My dear Cl

J'ai parcouru v
lettre car j'aurais
l'Association est u
le bien qu'un grand
vous de langage ; c
d'ecrivains etc, je
pure Utopie. L'el

Votre " Cry
du de tres-peu.
Votre grand tort
pour votre nouve
inventeurs meure
—" *was it not a mi*

Mais je passe
les laiques de ce
de tomber dans le
pere sans lui dire
on ne peut rien
n'admettrez pas l
que vous *compare*
et symboles du v

Oh! que n'
misere! je ne vo
pour vous et vous

Lette

Dear Mr. Cl

I peruse
indeed a
building y
with your
call upon to
But you are
or four men
pecuniarily.
would certa
English book
will introduc
lay out in c
and in Amer
that instead
clear your c
present a *sin*
then try to

It just
some " *Mel*
The people
on Abbè R
with succ
before the p
works ere I

You kn
lectures on
I don't thin
having a tr

One m
the situatio
Lady. Th
what resolu
refugium t
her altar.

Letter fro

Statin
do anything

Dear Sir,

I reg
referred t

Letter from the Revd. Father F. HERAUDEAU, S. J.

Servus Mariae nunquam peribit. ST. JOSEPH'S COLLEGE, 20-10-97.

My dear Chinnasamy, P. C.

J'ai parcouru votre lettre et votre appel a vos *Countrymen*. Je ne réponds rien a votre lettre car j'aurais trop à dire et surtout a contredire a ce sujet. Votre opinion est que l'Association est une failure, soit ; cependant je me permettrais de dire que si vous saviez le bien qu'un grand nombre d'ames egarées ont tiré del'association, peutétre changeriez-vous de langage ; or a dire vrai, mon but n'a pas été de fonder une association litteraire ou d'ecrivains etc, je n'ai jamais cru la chose possible et maintenant c'est pour moi une pure Utopie. L'element catholique est trop pauvre et **vos vues trop elevees.**

Votre " Cry of distress" m' a percé le cœur surtout par la pensee qu'il sera entendu de tres-peu. Vous faites un appel a la generosite, l'est un mot connu de bien peu. Votre grand tort dans l'entreprise de la musique a ete de compter sur un enjouement pour votre nouveau genre de musique. Vous savez bien que tous les artistes et les inventeurs meurent dans la plus grande pauvrete. Je dirais volontiers avec Alfred Webb, —"*was it not a mistaken step to incur such expense without guarantees of returns* ?"

Mais je passe a un point beaucoup plus serieux et qui me confirme dans l'opinion que les laiques de ce pays-ci *sont incapables* de traiter un sujet religieux sans courir le risque de tomber dans les *plus grandes erreurs*. J'ai lu votre passage sur la T. Ste. Vierge a un pere sans lui dire votre nom a peine avais-je fini qu'il s'ecria " Mais c'est un blaspheme, on ne peut rien dire de plus outrageux contre la T. Ste. Vierge." Je sais que vous n'admettrez pas la remarque. Mais mon cœur est perce d'une douleur tres vive a la pensee que vous *comparez* la Mere Immaculee de Notre Seigneur aux creatures les plus infâmes et symboles du vice.

Oh! que n'avez-vous ecoute mes avis! Vous ne sauriez pas dans cet etat de misere! je ne vois aucun moyen *humain* de vous en sortir: je ne puis donc que prier pour vous et vous benir in J. M. J.

Letter from the Revd. Father J. W. LEVAUX, M. A.,

Dindigal, 17th October 1897.

Dear Mr. Chinnasawmy,

I perused at leisure the papers you sent me and **it causes me indeed a great deal of amazement to see what a huge building you have undertaken to erect by yourself, with your own means and energy.** The committee you now call upon to finish the work, should have been formed at the onset. But you are already gone very far; *it will be difficult to find out three or four men able both to fall in with your lofty ideas* and to help you pecuniarily. Hardly any hope in England. In France—where you would certainly meet with sympathies and encouragement,—your English books will not be welcome. America is a rich field but who will introduce you into that distant society. Had you £ 300 or 400 to lay out in order to make your enterprise known abroad in France and in America, you would soon be buoyed up. But you plainly state that instead of sovereigns you have only debts. First of all you should clear your debts. Sell off whatsoever you can ; don't give away as present a *single copy* of your book ; don't use a 2½ anna-stamp in vain ; then try to go on with one portion only of your publication.

It just strikes me that about 1880 a Belgian priest published some "*Melodies hindoues*" which were played all over the country. The people were quite taken up and success and money were pouring on Abbè Rawet. **Why should not your Melodies too meet with success in Europe.** The question is how to produce them before the public. I regret I never got acquainted with your musical works ere I went to Europe.

You know French and talk it fluently. Go to France and give lectures on Indian Music on the occasion of the next Paris exhibition ; I don't think you will feel sorry for it. Didn't you intend long since having a trip to Europe ?

* * * * * * *

One more word and this is my best. Never get disheartened, face the situation with a quiet mind and in the presence of God and of our Lady. The right inspiration will be given to you and you will know what resolution to take for bettering your prospect : *altissimum posuisti refugium tuum.* May our dear Madonna bless you as I do bless from her altar.

Letter from RAJAH SIR SAVALAI RAMASAWMY MUDELIAR, KT.

August 1897.

Stating that owing to the famine and other demands on his purse he cannot possibly do anything towards the enterprise.

Letter from the Hon. Mr. Justice Dewan Bahadur
S. SUBRAMANIAIYAR, C. I. E.

THE LUZ,
11th January 1898.

Dear Sir,

I regret I shall not be able to contribute towards the project referred to in your letter of the 5th Instant anything further.

Letter from REVD. J. T. LAWRENCE, M. A.,

15th April 1898.

DEAR MR. CHINN ASAWMI,

We got you two new subscribers. Send the work to R. S. Lepper, Esq., Principal of Pachaiyappa's and C. A. Patterson, Esq., Principal, Church of Scotland College and send bill to them in due course and put them down as regular subscribers. Mr. Lepper would I dare say get you some subscribers in his College if you asked him. He is a very musical man.

Letters from R. S. LEPPER, ESQ.,

PACHAIYAPPA'S COLLEGE,
Madras, 22nd April 1898.

Many thanks for your interesting letter and book. I am glad you are working at Indian Music and getting down the old airs in modern notation. Please let me know how much I should send for the book and enrol me as a subscriber. I shall be glad to hear how you are getting on with the work from time to time and to be of any little assistance I can.

Madras, 25th April 1898.

It was only yesterday that I got time to look over your very interesting works on Hindu music. While I am sorry to see that you have had to expend a large sum on collecting the materials, I feel sure that the work you are doing will one day be recognised as of the greatest importance to the history and theory of music. Permit me to enclose a cheque (Rs. 100), as a contribution to the good work in which you are engaged and as payment for the books you have kindly sent me.

I have for some time been interested as an amateur in Indian music, and have often enjoyed its snatches of quaint melody and wondered at its astonishing technique, and I feel there is a great deal of truth in what you say about it. One of the chief reasons for its not having been more appreciated by Europeans is no doubt the very defective exposition it receives from the average musician, as you point out.

Letter from A. R. KNAPP, ESQ.,

Under Secretary to Govt., Chief Secretariat, Ootacamund.

June 6th 1898.

Dear Chinnasawmi Mudaliar,

I have heard from Sir John Stainer who has received your book. It appears from his letter that he had already been shown it. The following extract from his letter I send you. You may make any use of it that you think fit.

Extract from a letter from **SIR JOHN STAINER, MUS. DOC.**

"Please tell the author that I think very highly of his work and spoke very highly of it in a London paper."

Letter from W. ST. LEGER, ESQ.,

THE "MADRAS MAIL,"
June 7th 1898.

My Dear Mr. Chinnasawmy,

Many thanks for sending me Mr. Knapp's letter to read. It is good news indeed that Sir John Stainer has publicly acknowledged the merit of your *magnum opus*. I have not seen his notice but I will look out for it.

Letter from J. D. REES, ESQ., C. I. E.,

RESIDENT IN TRAVANCORE AND COCHIN.

Trivandram, 6th June 1898.

My Dear Sir,

I have your letter of 16th of May ; and while I much sympathise with you in your undertaking and admire the earnestness with which you have pursued the end you have in view, I regret to say that it would be quite impossible for me, as probably you know, to give a hint to His Highness the Maharaja of the nature indicated.

Assuring you that I would gladly help in any way I can and may

OPINIONS OF THE PRESS, *etc.*—(*Continued.*)

Letter from ALFRED WEBB Esq., M.P.

SHELMALIERE,
Orwell-park,
Dublin, 17th August 1897.

MY DEAR SIR,

Yours of 18th ultimo to hand. Indeed and indeed if I could help you I would. I took some trouble in London to get the book reviewed for you. If the book won't sell through the ordinary channels nothing I can do would push it off. It may be that it is not now appreciated, that it will be afterwards. But still it is hard. There are many such cases. It is impossible to force sales. A friend of mine here lately spent several years of his life preparing a book and published it. He did not sell enough to pay one half of the advertising. If I could not help him, how could I help you at such a distance?

I would not advise you to send the copies you speak of for distribution to eminent men. The carriage of each would cost 5*s.* to 10*s.* a considerable sum.

Most sincerely do I sympathize with you in your bereavement. How small are monetary or material losses compared to such a blow.

I do not mean to write hardly about your book. I might pen soft words and hopeful phrases. But I have seen too much of printing and publishing to be able to put my pen to such. It is kinder to tell you exactly what I think.

Would that I could help. That is one of the hardest experiences of life, to realize how difficult it is to help even one of after a mistaken step has been taken—and **was it not a mistaken step to incur such expense without guarantees of returns.**

Very truly yours,
ALFRED WEBB.

Letters from A. J. HIPKINS Esq., F.S.A.

TELEPHONE No. 3883.
Telegrams.
"BROADWOODS, LONDON."

33, GREAT PULTENEY STREET,
Near Piccadilly Circus,
London, 3rd September 1897.
W.

DEAR SIR,

I have received your letter but not the "Cry of Distress",* only the cover which enclosed it has reached me. I have written to the Post Office requesting that search may be made. I hope it will be successful.

I am very sorry for the great domestic calamity which has befallen you, and also for the want of success which has so far attended your **admirable** work respecting the Music of your country. The book I have is a **grand monument to your knowledge and capacity for communicating it to others.** Unfortunately there are only Captain Day and myself who take any interest in Indian Music in these islands. You know his beautiful book; it has been a dead loss I believe to the publishers, who made it what it is at my request. **I am afraid we must wait for any recognition of a subject which should have place in every Musical College Curriculum.** Now you have written to me explaining your position, I will watch for any opportunity that may present itself to serve you. One never knows. **When it is darkest, dawn may be about to break. Let us hope it may come in our time so that such men as yourself may get encouragement and reward.**

I never heard the VĪṆA well played but once. I received a most delightful impression from it, one I shall never forget.

When I speak of opportunities, I do not limit myself to this country only. I extend my view to the Continent of Europe and the United States of America. I am very well known in my own Musico-literary department, but, so far, we workers in it are very few in number. **I gladly acknowledge your right to be one, and not the least productive, as I fear may be**

Yours very truly,
A. J. HIPKINS.

Your book was brought under my notice by a Member of Parliament and he was introduced to me by a common friend.

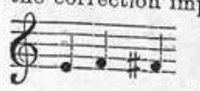
TELEPHONE No. 3883.
Telegrams.
"BROADWOODS, LONDON."

32, Great Pulteney Street,
Near Piccadilly Circus,
London 10th September 1897.
W.

DEAR SIR,

I am glad to say the Post Office has recovered your **valuable** present to me which I now have complete. I need hardly say I am glad to be the possessor of your later writings as well as the book it was my privilege to review.

I am very happy in the fact that the review has pleased you, and I thank you for the footnote embodying your approbation; as to the correction implied in the other footnote, the Greek chromatic was



not a semitonal scale, but a tetrachord showing two semitones and a minor third. If you read my review again you will see I gave another place to the minor third in MĀYĀMĀḶAVAGAUḶA. But you will I am sure forgive my wish to put myself straight with you.

I have read your "Cry of Distress" and I sympathize with you. I am afraid **if you cannot get together a band of patrons in India** you will hardly gain help from England and the continent, because Indian Music is utterly unknown and unappreciated in this part of the world. I cannot ask Captain Day to make propaganda for you, because you have expressed an unfavourable opinion of his work. You should know that the 5 guineas charged for this book has been due to the very artistic and expensive illustrations. I don't think his book can have paid the publishers who went to the great expense they did on my recommendation. **It is unfortunate for you that your more authoritative and complete book, being a native of India, should have come out later.**

But I know some eminent men who might help, and as opportunity comes I will apply to them. **No help however will be of any real use that falls short of getting you supported in your publications by the Indian Government.**

I am myself of no authority and have but small influence. **I am not however an unknown man, my writings being by some held in regard.**

I have not yet had time to read and digest the new material you have sent me. I will not neglect making myself thoroughly acquainted with it.

Would you mind giving me the true orthography of these names of instruments. I want them for the Museum in my care at the Royal College of Music? If you would rather withhold it on account of future publications, or any other reason, I shall not be offended.

Kheradak, Kheradak, Jagajhampa, Dhak, Tikāṛa, Bom, Joraghari, Tāsa, M'ridang, Dholaka, Bahya, Tabla, Panaba, Dampha, Khol, Ghutree, Dhol, Ranjani, Vīṇa, Tamburi, Benu, Sanktika Vīṇa, Pinaka, Prasarani Vīṇa, Sārinda, Śruti Vīna, Gopiyantra, Sūrsanga, Esrar, Sitār, Mina Sārangi, Bipancha Vīṇa (Tith Lau a gourd) Alabu Sārangi, Ananda Lahari, Rabāb Rudra Vīṇa, Sur Śringara, Mahati Vīṇa, Kairata Vīṇa, Saradiya Vīṇa, Sārangi, Chikāra, Bharata Vīṇa, Kāchchapi Vīṇa, Sar Vīṇa, Nadesvara Vīṇa, Sanyogi, Sar Bahara, Barataka. If a catalogue is published your name shall appear as my authority for the vowel quantities.

Yours very truly,
A. J. HIPKINS.

Letter from P. SUBRAMANY IYAR Esq., ATTORNEY-AT-LAW,

MY DEAR SIR,

19th September, 1897.

I extremely regret that nothing can be done with these jewels. I have looked at them and I do not suppose you can realise very much more than 9,000. Undoubtedly you have paid good prices for them but you must remember their present worth. I would therefore ask you to accept the offer they have made to buy the Addigai for Rs. 3,850. Please accept it. I have sold the Sari for 400 to Venkatareddigaru. I have arranged with them to allow you one month's time to sell the other jewels and to charge you only 9 per cent. interest. I have asked him to permit you to take the jewels each by each and realise the price you think best. I am sorry **I am unable to do more than this at present**, as my friend about whom I spoke to you does not fancy any of these jewels.

I have explained everything to your brother.

Yours truly,
P. SUBRAMANY IYAR.

Notice.

ic of every description will be printed in the Ave Maria Press at the following approximate rates:—

1.	Royal	size	Rs.	5	per page of	16	Staves, each	9	inches long.
2.	Medium	„	„	3½	„	12	„ „	7	„
3.	"Violin Soloist"	„	„	2½	„	10	„ „	6	„
4.	Small	„	„	1½	„	8	„ „	4	„

Music paper can also be had in abundance at the rates shown below:

10	Annas	per quire	of the	Royal size.
8	„	„	„	Medium „
6	„	„	„	"Violin Soloist" „
4	„	„	„	Small „

Notice.

ic of every description will be printed in the Ave Maria Press at the following approximate rates:—

1.	Royal	size	Rs.	5	per page of	16	Staves, each	9	inches long.
2.	Medium	„	„	3½	„	12	„ „	7	„
3.	"Violin Soloist"	„	„	2½	„	10	„ „	6	„
4.	Small	„	„	1½	„	8	„ „	4	„

Music paper can also be had in abundance at the rates shown below:

10	Annas	per quire	of the	Royal size.
8	„	„	„	Medium „
6	„	„	„	"Violin Soloist" „
4	„	„	„	Small „

Notice.

sic of every description will be printed in the Ave Maria Press at the following approximate rates:—

1.	Royal	size	Rs.	5	per page of	16	Staves, each	9	inches long.
2.	Medium	„	„	3½	„	12	„ „	7	„
3.	"Violin Soloist"	„	„	2½	„	10	„ „	6	„
4.	Small	„	„	1½	„	8	„ „	4	„

Music paper can also be had in abundance at the rates shown below:

10	Annas	per quire	of the	Royal size.
8	„	„	„	Medium „
6	„	„	„	"Violin Soloist" „
4	„	„	„	Small „

Notice.

usic of every description will be printed in the Ave Maria Press at the following approximate rates:—

1.	Royal	size	Rs.	5	per page of	16	Staves, each	9	inches long.
2.	Medium	„	„	3½	„	12	„ „	7	„
3.	"Violin Soloist"	„	„	2½	„	10	„ „	6	„
4.	Small	„	„	1½	„	8	„ „	4	„

Music paper can also be had in abundance at the rates shown below:

10	Annas	per quire	of the	Royal size.
8	„	„	„	Medium „
6	„	„	„	"Violin Soloist" „
4	„	„	„	Small „

Notice.

Music of every description will be printed in the Ave Maria Press at the following approximate rates:—

1.	Royal	size	Rs.	5	per page of	16	Staves, each	9	inches long.
2.	Medium	„	„	3½	„	12	„ „	7	„
3.	"Violin Soloist"	„	„	2½	„	10	„ „	6	„
4.	Small	„	„	1½	„	8	„ „	4	„

Music paper can also be had in abundance at the rates shown below:

10	Annas	per quire	of the	Royal size.
8	„	„	„	Medium „
6	„	„	„	"Violin Soloist" „
4	„	„	„	Small „

Notice.

Music of every description will be printed in the Ave Maria Press at the following approximate rates:—

1.	Royal	size	Rs.	5	per page of	16	Staves, each	9	inches long.
2.	Medium	„	„	3½	„	12	„ „	7	„
3.	"Violin Soloist"	„	„	2½	„	10	„ „	6	„
4.	Small	„	„	1½	„	8	„ „	4	„

Music paper can also be had in abundance at the rates shown below:

10	Annas	per quire	of the	Royal size.
8	„	„	„	Medium „
6	„	„	„	"Violin Soloist" „
4	„	„	„	Small „

COUPONS FOR FAVOUR OF CIRCULATION AMONG FRIENDS AND AMATEURS.

To

M. R. Ry.

A. AYYASAWMY MUDALIYAR AVARGAL,

Proprietor, Ave Maria Press, *Pudupet—Madras.*

Please enroll my name as a subscriber for .....cop... of the monthly publication styled "Oriental Music," and forward the numbers regularly to the address given below. Please also send .....cop... of the volume of instructions with supplements, portfolios &c., as issued from time to time.

Name in full.
Occupation.
Address.
Station.
Date.

To

M. R. Ry.

A. AYYASAWMY MUDALIYAR AVARGAL,

Proprietor, Ave Maria Press, *Pudupet—Madras.*

Please enroll my name as a subscriber for .....cop... of the monthly publication styled "Oriental Music," and forward the numbers regularly to the address given below. Please also send .....cop... of the volume of instructions with supplements, portfolios &c., as issued from time to time.

Name in full.
Occupation.
Address.
Station.
Date.

To

M. R. Ry.

A. AYYASAWMY MUDALIYAR AVARGAL,

Proprietor, Ave Maria Press, *Pudupet—Madras.*

Please enroll my name as a subscriber for .....cop... of the monthly publication styled "Oriental Music," and forward the numbers regularly to the address given below. Please also send .....cop... of the volume of instructions with supplements, portfolios &c., as issued from time to time.

Name in full.
Occupation.
Address.
Station.
Date.

To

M. R. Ry.

A. AYYASAWMY MUDALIYAR AVARGAL,

Proprietor, Ave Maria Press, *Pudupet—Madras.*

Please enroll my name as a subscriber for .....cop... of the monthly publication styled "Oriental Music," and forward the numbers regularly to the address given below. Please also send .....cop... of the volume of instructions with supplements, portfolios &c., as issued from time to time.

Name in full.
Occupation.
Address.
Station.
Date.

To

M. R. Ry.

A. AYYASAWMY MUDALIYAR AVARGAL,

Proprietor, Ave Maria Press, *Pudupet—Madras.*

Please enroll my name as a subscriber for .....cop... of the monthly publication styled "Oriental Music," and forward the numbers regularly to the address given below. Please also send .....cop... of the volume of instructions with supplements, portfolios &c., as issued from time to time.

Name in full.
Occupation.
Address.
Station.
Date.

To

M. R. Ry.

A. AYYASAWMY MUDALIYAR AVARGAL,

Proprietor, Ave Maria Press, *Pudupet—Madras.*

Please enroll my name as a subscriber for .....cop... of the monthly publication styled "Oriental Music," and forward the numbers regularly to the address given below. Please also send .....cop... of the volume of instructions with supplements, portfolios &c., as issued from time to time.

Name in full.
Occupation.
Address.
Station.
Date.

To

M. R. Ry.

A. AYYASAWMY MUDALIYAR AVARGAL,

Proprietor, Ave Maria Press, *Pudupet—Madras.*

Please enroll my name as a subscriber for .....cop... of the monthly publication styled "Oriental Music," and forward the numbers regularly to the address given below. Please also send .....cop... of the volume of instructions with supplements, portfolios &c., as issued from time to time.

Name in full.
Occupation.
Address.
Station.
Date.